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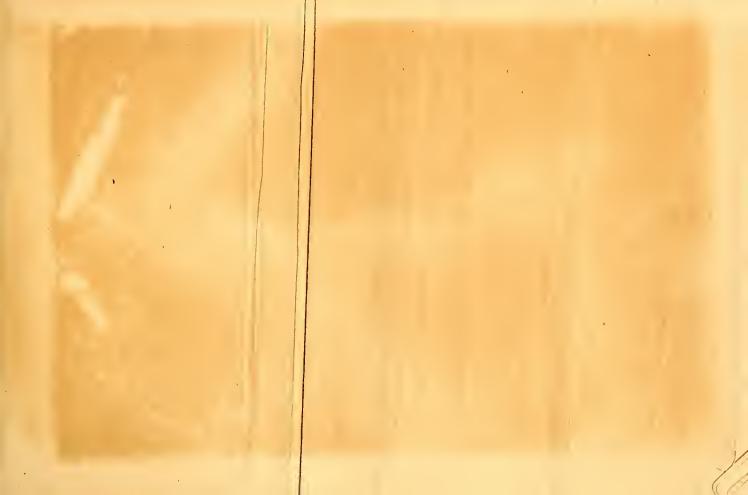
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IDEAL;

A COLLECTION OF NEW MUSIC,

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TOGETHER WITH A FULL AND COMPLETE COURSE OF

ELEMENTARY INSTRUCTION.

DESIGNED FOR

SINGING SCHOOLS, MUSICAL INSTITUTES, CONVENTIONS, ETC.

BY

L. O. EMERSON.

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK: C. H. DITSON & CO. LYON & HEALY.

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PUBLISHER'S PREFACE.

PIGURES do not lie, and perhaps we can give no better impulse to the circulation of what is believed to be not only the newest, but the best Church Music Book of Mr. Emerson, than to rehearse his former successes. Of Mr. Emerson's Har of Judah, were sold 100,000 copies! Jubilate, 100,000 copies! Choral Trirute, 100,000 copies! These figures are, of course, not accurate to a copy, but they are not exaggerated, and very nearly express the circulation of the figures are, of these well known church music books of this very able compiler.

Of the newer books that have been issued, it may confidently be announced that they are steadily advancing toward the above figures, with the strong probability of equaling them in an equal number of years after publication.

Such a general success can mean only one thing, and that is, that Mr. Emerson has the happy faculty of hitting the key-note of the public taste unfailingly, and every time; and one may safely foretell a bright future for the new book, which has the advantage over all others of two years added experience.

A success in another line has been equally marked. Mr. Emerson's first School Song Book ("The Golden Wreath"), having reached the enormous sale of 300,000 copies. This statement may well bring into special notice his new Song Bells, for Common Schools.

It is understood that THE HERALD OF PRAISE, and THE IDEAL, are companion books, made on the same plan, and with a general similarity of contents; the IDEAL teing a smaller and lower priced book than the HERALD OF PRAISE, and more especially fitted for Singing Classes.

PART I.

MUSICAL NOTATION.

REMARKS.

When we began work npon the rudimental department of this book, our first intentions were to leave ont entirely all theoretical matter and begin at once upon the practical; believing, as we do, that much valuable time spent in theorizing could be much better employed in singing. But, as quite a number of teachers have expressed a desire, for a short elementary treatise, we have inserted in a more condensed form than usual, all of the principal ideas relating to musical notation, leaving the teacher to use his own discretion in regard to their introduction.

The principal object of a singing school is to learn to read music readily; and it is practice, not theorizing that enables one to do this. Talk little, sing much.

1. Notes represent tones; Rests indicate silence.

EXAMPLE OF NOTES AND RESTS.

Whole note >, Half note ?, Quarter note ?, Eighth note \$, Sixteenth note \$.

Whole rest -, Half rest -, Quarter rest 7, Eighth rest 7, Sixteenth rest 7.

2. A Dot (•) placed after a note or rest, adds one half to its value, thus:

A dotted half note (?') is equal to three quarters (ff) or (?).

A dotted quarter (f') is equal to three eighths (\$\mathbb{E}\mathbb{E}\mathbb{O}) or (f\mathbb{E})

3. When two dots (..) are placed after notes or rests, the second dot adds one half the value of the first.

The Staff consists of five parallel horizontal lines and the spaces between the lines. Each line and space is called a Degree, and numbered from the lowest upward. Short lines above and below the staff are sometimes used, called added lines.

THE STAFF ILLUSTRATED.

Lines.	Spaces.	Degrees.	$ \underline{ \mathbf{Added} \perp \mathbf{Lines} }. $
5 4		5_6_	7_9_9
1 1		-1-2-3-4	

- 5. The Degrees of the Staff are named from the first seven letters of the alphabet; A, B, C, D, E, F, G. By these letters the absolute pitch of tones is determined.
- 6. Characters called Clefs are used to locate the letters on the staff. There are three in general use, viz: Treble Clef. Tenor Clef. Bass Clef.

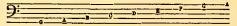
The following diagram shows the position of the letters with the G Clef.



7. The Tenor Clef fixes the letters in the same position as the G Cief.

NOTE. The object in using the Tenor clef is, that the tenors may have a clef of their own, and thus be enabled at all times to determine which is their part. This Clef was first introduced in books in this country about thirty years ago, and has been used more or less by different authors since then.

8. The F Clef fixes the position of the letters on the staff, as follows:



- A series of eight tones in a particular order of succession is called a Diatonic' Scale.
- NOTE. Scale—from the Latin Scala—signifying a ladder, or series of steps.

 NOTE. Diatonic—from two Greek words—signifying through the tones, or from tone to tone.
- 10. Tones are named as regards their relation to each other, from the names of numbers, one, two, three, &c., and also by the Italian syllables, Do, Re, Mi, Fa, Sol, La, Si, Do.
- 11. They are named as regards their position or absolute pitch, by the names of the first seven letters of the alphabet, A, B, C, D, E, F, C

THE DIATONIC SCALE.



Numeral name. 1 2 3 4 5 6 7 8 8 7 6 5 4 5 2 1. Syllable name. Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do. Permanent name. C D E F G A B C C B A G F E D C.

Note. The Scale of C is called the Natural Diatonic Scale, because neither

harps or flats are required in its formation.

12. A portion of time consisting of two or more regular beats or pulsations is talled a Measure. Measures are represented to the eye by spaces, which are separated from each other by short vertical lines across the staff, called Bars.

EXAMPLE.							
Ва	ar. Ba	ar. Ba	ar.				
Measure.	Measure	Measure	Measure.				

13. There are four kinds of measures ln general use, indicated by a fraction placed on the staff at the beginning of a place of music.

Double Measure. Triple Measure. Quadruple Measure. Sextuple Measure.

2 2	<u> </u>	3 3 3 5	4 4 4 12 2 4 8 8	6 € €

The upper figure shows the number of beats in a measure, and the lower figure bows the kind of notes that belong to each part of the measure.

14. Beating Time, is indicating the different parts of a measure by a motion of the hand.

Double measure, requires two motions or beats, Down, Up. Triple measure, three; Down, Left, Up. Quadruple measure, four; Down, Left, Rigbt, Up. Sextuple measure, six; Down, Left, Left, Right, Up, Up.

15. In the performance of music it is natural to give some tones with more force than others. This is called Accent.

16. Double and Triple measure are accented on the first part. Quadruple measure on the first and third parts; and Sextuple on the first and fourth parts.

ACCENT is quite as important in singing as in speaking. If the poetry be regular in its construction, and is correctly adapted to the music, the accentuation of the two will correspond. If otherwise, the musical accent must, as a rule, be made to conform to that of the language.

17. A Triplet ls a group of three notes, with the figure 3 placed above or below

*Called Compound Taple measure.

*Called Compound Quadruple measure.

them, and should be performed in the time of two of the same kind, thus; The Triplet () ls equal in value to () . The Triplet of () is equal to ()

18. Dots across the staff thus, indicate that the music is to be repeated.

19. The Hold (\(\sigma \)) shows that the note or rest over or under which it is placed, should be prolonged at the pleasure of the leader.

20. The Tle () is used when two or more notes on the same degree are to be sung to one syllable. Example.

21. The Slur () is made like the Tle and is used to connect two or more notes on different degrees of the staff. Example.

 Da Capo, or D.C. means begin again at the beginning and end at the word Fine.

23. Dal Segno, or D.S. means return to the sign (S.)

24. When a tune commences on a unaccented part of the measure, and continues through an accented part, it is said to be syncopated, and should always be

25. When a series of notes are performed in a very distinct manner, they are sald to be Stacato; (Stac-kah-to.) and are indicated by points, thus: ('''')

26. Half-stacco is Indicated by dots, thus: (....)

27. A piece of music may commence with either part of the measure; but any leficiency found in the first measure, must be made up in the last.

28. The Whole rest is used to fill a measure of any kind.

29. A Double Bar # shows the end of a strain of music or a line of poetry.

30. A Close denotes the end of a piece of muslc.

31. A Brace is used to connect the parts designed to move together.

32. Staffs connected by a brace are called a score.

INTERVALS.

33. The difference of pitch between any two icnes, is called an Interval, -as, from 1 to 2, 1 to 4, 5 to 8, &c. The Interval between two consecutive tones of the Scale is called a second,—as, from 1 to 2, 2 to 3, 3 to 4, &c. By listening attentively to the scale, we discover that the intervals between 3 and 4, 7 and 8 are less than the others. The greater intervals are called Major Seconds, and the smaller, Minor Seconds. By some writers these are called Steps and half-steps, others call them Tones, and Semitones. What term is employed is of comparatively little account, if the learners are made to discern by the ear the difference in the

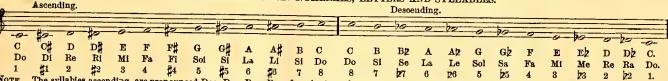
34. In the Major Scale (the only one thus far explained,) the Minor Seconds occur between 3 and 4, and 7 and 8; the remaining five being Major.

35. The interval from one degree of the staff to the next, is called a second, as we have already seen. An interval that embraces three degrees of the staff, is called a Third; an interval embracing four degrees is called a Fourth, and so on.

CHROMATIC SCALE.

36. Between the tones of the Scale which form the interval of a Major second, an intermediate, or Chromatic tone may be introduced; thus forming another scale consisting of thirteen tones and twelve intervals of a Minor second each: this is called the Chromatic scale. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the same degrees of the staff on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp (#) or a Fiat (2). See Scale below.

THE CHROMATIC SCALE: NUMERALS, LETTERS AND SYLLABLES.



Note. The syllables ascending, are pronounced Doe, Dee, Ray, Ree, &c.; in those descending, Doe, See, Say, Lah, Lay, Sole, Say, Fah, Mee, May, Ray, Rah, Doe. Note 2. The teacher should impress upon the minds of his pupils the fact that C is not C elevated, and that D is not D depressed; but that the tone C or D is not D depressed; but that the tone C is not D is not D depressed; but that the tone C is not D is not D depressed; but that the tone C is not D is not D depressed; but that the tone C is not D is not D depressed; but that the tone C is not D is not D depressed; but that the tone C is not D is not D is not D depressed; but that the tone C is not D is n is an independant tone, being in pitch between C and D, and so of the other letters.

Although the singing of the Chromatic scale ascending and descending is a somewhat difficult thing, yet with a teacher who can give the chromatic scale accurately with the voice, or what is generally better, with the aid of an instrument, a class of fair ability may be easily educated up to it; and it affords a fine training

87. The Natural (2) is used to cancel the effect of a sharp or flat. Example. The Donbie Sharp (x) or Double Flat (22) is used to sharp or flat a note which has been previously sharped or flatted, thus; 39. The influence of a 1, 2 or 1 extends through the measure in which it appears.

TRANSPOSITION OF THE SCALE.

40. When any other letter than C be taken as one, the Scale is said to be Transposed. The Transposition of the Scale, therefore, consists in changing the pitch or in taking some other pitch besides C, as one, or as the foundation of the Scale.

A Scale is in the key of the letter which is taken as one. If C be taken as one, or basis of a scale, it is called the Scale or key of C; if D, key of D, &c.

In transposing the Scale, we must preserve or retain the order of intervals, as in the Scale of C; i. e., from 3 to 4, and from 7 to 8 mnst be Minor Seconds; all the others Major. To accomplish this, we must reject some of the tones in the key from which the transposition is to be made, and use instead certain intermediate

The first transposition of the Scale is forward by fifths, from C to G; i. e., G is taken as one, or the bas's of the Scale

do In the above diagram it will be observed that the tone F sharp is used instead of the tone F, that we may preserve the same order of intervals as in C; as the do. beterval from six to seven must be a Major Second, and from seven to eight, a Minor Second. The same method is followed in all the transpositions by Sharps. In every succeeding transposition an additional Sharp will be required upon the seventh, for the reason given in the transposition from C to G.

The Sharps or Flats used in transposition, are written immediately after the Clefs, at the commencement of a piece of music, and are called the Signature, (sign) of

the key.

Note. Let it be remembered that any note or notes sharped or flatted, as designated by the signature, continue so through the entire piece, unless the effect of these

is cancelled by the use of other accidentals, (Sharps, Flats, or Naturals.) 41 KEY of F. The first transposition of the scale by flats is from C to F; i. e., the pitch F is taken as One. The pitches required in this key to secure the proper order of intervals for the scale, are F, G, A, B2, C, D, E, F. By comparing the pitch intervals and the scale intervals, we find that when F is one, G must be two; because the pitch G is a major second higher than F, and two should be a major second higher than one. For a Similar reason, A will be three.

Why will B2 be four? As four must be a minor second higher than three, and B is a major second higher than A, if A be three, B cannot be four, as it is a

minor second too high. Take then, a pitch which is a minor second lower than B, which is B2.

As there is one flatted letter in the scale of F, the signature of this key will be one flat. SCALE IN F. SCALE IN C.

MINOR SCALE.

42. The Minor scale has nudergone various changes. It existed long before the Major scale in the following form.



This was derived from one of the ancient Greek systems and was afterwards incorporated into the old Church song. The peculiarity of this ancient scale, to our ears, is, that it possesses no Leading-Tone a Minor second below the Tonic.

This Leading-Tone is an essential feature of the modern form of the scale. It was found that, if a sharp (\$\frac{1}{2}\$) was placed before G in the scale given in Ex. 1, the interval from F# to G# would, in fact, be an augmented second; and this interval being at that time considered inadmissable, the F# was used instead of F; so the next form of the Minor scale stood thus:



This form (Ex. 2.) while sounding agreeable when ascending, very strongly anggested the Major scale in descending: and was therefore changed to this.



It was argued, "that a leading tone, or tone leading up to the tonic could not possibly be wanted when coming down. (Ex. 3.) So GH might as wellibe made GH, and the

next tone by being made Fi would restore the sense of being in the minor mode." This form of the minor scale is still in use, and is called The Melodic Minor; but owing to the gradual introduction by composers of the beautiful melodic pro-_____the mind began to associate___ gression Ex. 4. F and G as essential parts Dof the scale of A Minor; and although the following

was not so commonly found in melodies as that given in Ex. 3. It was impossible to object to its admission as a portion of the mere succession of scale tones. The most modern form of the scale, and the only one we shall use in this work is

the following; called the Harmonic Minor.



Interval between 6 and 7 is called an augmented second, which is equal to one Major and one Minor second. All the others are Major Seconds.

52. The above scale (Ex. 6.) has, out of its seven tones, six which belong to the key of C: it is therefore called the Relative Minor of the key of C.

53. Every Major Scale or key has its Relative Minor, and every Minor its Relative Major, and both have the same signature or sign. The Relative Minor to any Major Scale is founded upon its sixth; and the Relative Major to any Minor Scale is founded upon its third.

TERMS AND SIGNS OF EXPRESSION.

PIANO, or its abbreviation P., a mifies a soft tone.

PIANISSIMO, or PP., very soft.

MEZZO (procounced Metzo,) or M., a medium force of tone.

FORTE, or F., a loud tone.

FORTISSIMO, OF FF., very lood

MEZZO PIANO, or MP., sindifies middling soft.

MEZZO FORTE, or MF., signifies middling lond.

A tone, began softly, and gradually increasing in power, is called a CRES-CENDO, marked Cres., or -

An inversion of the Crescendo is called a DIMINUENDO, and is marked Dim. or

A gradual increase of tone, immediately followed by a gradual diminish, is called a Swell., ----

SFORZANDO, abbreviated SFZ., or the sign >, V, A, signifies a sudden increase or force of tone.

A tone commenced, continued and ended with an equal degree of power, is called an Organ Tone: it may be indicated by parallel lines, thus:

When a passage is performed in a smooth, gliding and connected manner, the term LEGATO, (pronounced Le-gah-to,) or Tie _ is used.

EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.*

A-In, for, at, with, &c.

ACCELERANDO-(A-tchel-e-ran-do;) moving faster, FINALE-(Fee-nah-le;) the final movement. and faster.

ACCENTO-(A-tchayn-to;) accent, accented, ADAGIO-(A-dah-jo;) slow. AD LIBITUM, or ad lib. -at pleasure.

ALLEGRO-(Al-lay-gro;) a quick movement.

ALLEGRETTO—(Al-lay-gray-to;) less quick than al- LARGHETTO—(Lar-get-o;) not so slow as largo. legro.

ANDANTE-(An-dan-te;) distinct; rather slow. Andantino-(An-dan-tee-no:) quicker than an- Maestoso-Majestleaily. dante.

A TEMPO-(Ah-tem-po;) in time.

Bis-(Bese ;) twice.

CALANDO-(Ca-lan-do;) dlminish and retard.

CANTARILE-(Can-tah-bee-le;) elegant, graceful. Con-(Cone, long o;) with.

CON SPIRITO-(Spir-ito;) with spirit.

Coda-an additional close of a composition.

DA CAPO-(Da-cah-po or D. C.;) go to the beginning. DAL SEGNO-(Dal-say-ne or D.S.;) go to the sign.

DOLCE-(Dol-tche') soft, sweet, delicate.

FINE-(Fo-ne:) end.

FUGUE-(G as in get;) a flight; one part leading, SENZA ORGANO-Without organ. others imitating.

GRAVE-(Grah-ve;) slow and solemn.

GIUSTO-(Je-us-to;) in just, equal, steady time.

LARGO-a slow movement.

LEGATO-(Le-gah-to;) smooth and connected.

LENTO-(Layn-to;) slow and gllding.

Moderately.

ORLIGATO-(Ob-le-gah-to;) necessary, Indispensable.

PIA-(Pec-a;) more.

PIA Mosso-(Pee-ah-moso; more rapidly.

PRESTO-Quick.

PRESTISSIMO-Very quick.

PRIMO-(Prec-mo;) first.

PASTORALE—(Pas-to-rah-le;) in a genial style. Placere-(Pee-a-tche-re;) gay and graceful.

RALLENTANDO, or RALL-Slower by degrees.

RECITATIVE-In speaking style.

RITARD-Slower and slower.

SENZA-Without

Solo-For one voice or instrument. Soli-(So-lee;) plural of solo.

Solfeggio-Vocal exercise.

Sostenuto-(Soste-nu-to;) sustained.

Soro-Under.

Soto Voce-With subdued voice.

SUBITO-(Su-bee-to;) quick.

SCHERZO-(Skert-zo;) in a playful manner.

TEMPO-Time.

TRIO-(Tree-o;) for three parts,

TUTTI-(Tut-tee;) all together.

VIVACE-(Ve-vah-tche;) quick and cheerful.

Voce-(Vo-tche;) volce.

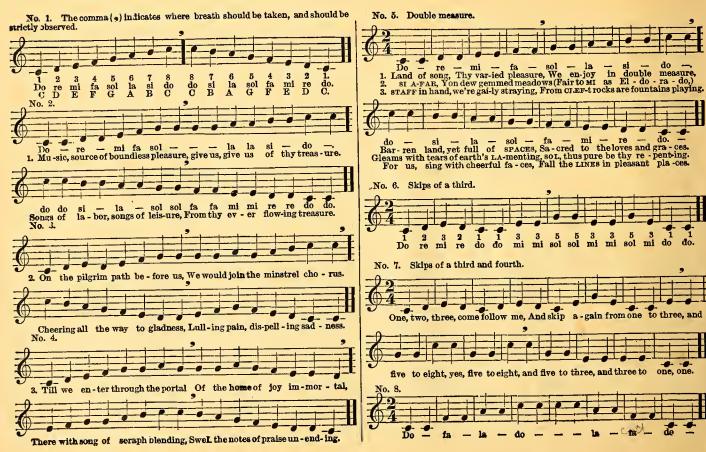
Volti-(Voltee:) turn over.

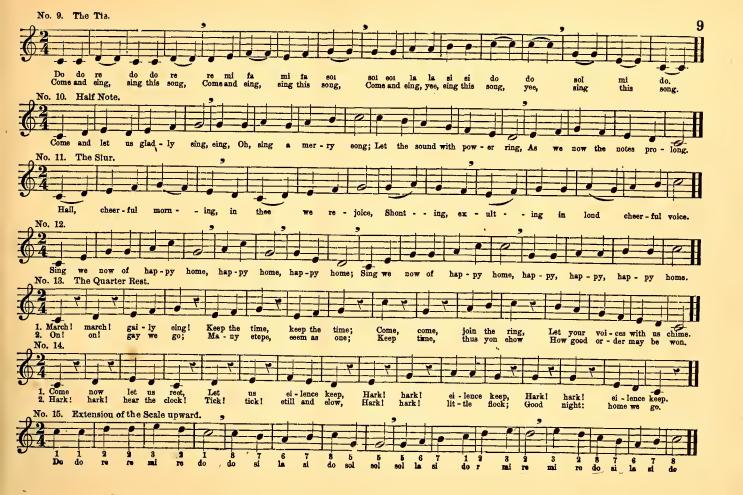
VOLTI SUBITO-Turn over quickly.

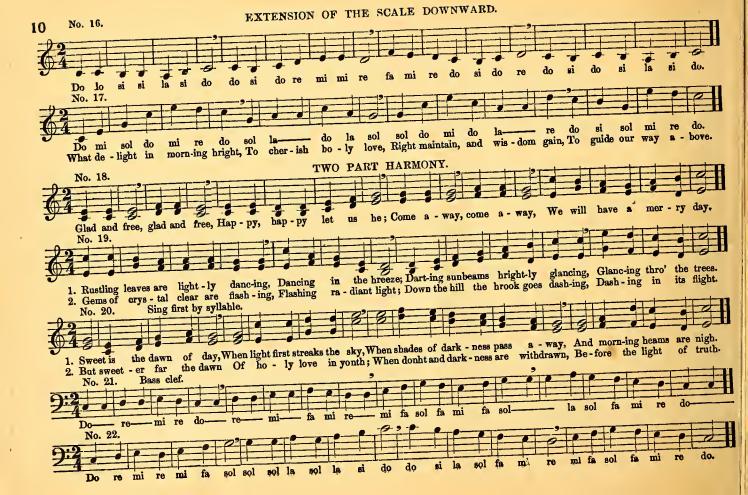
Voce DI TESTA-The head voice.

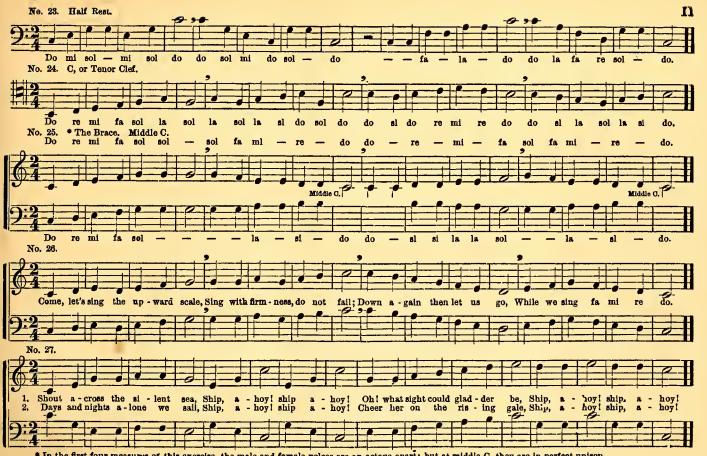
Voce DI PETTO-The chest voice.

* In the pronunciation, the syllable which is Italicized shows the accent.

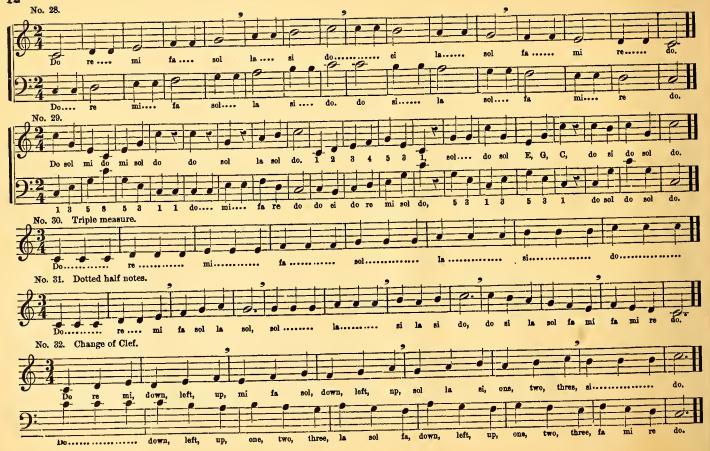


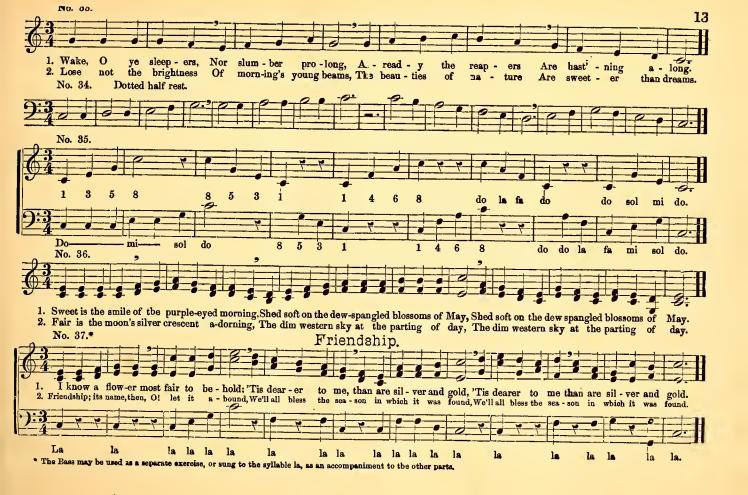


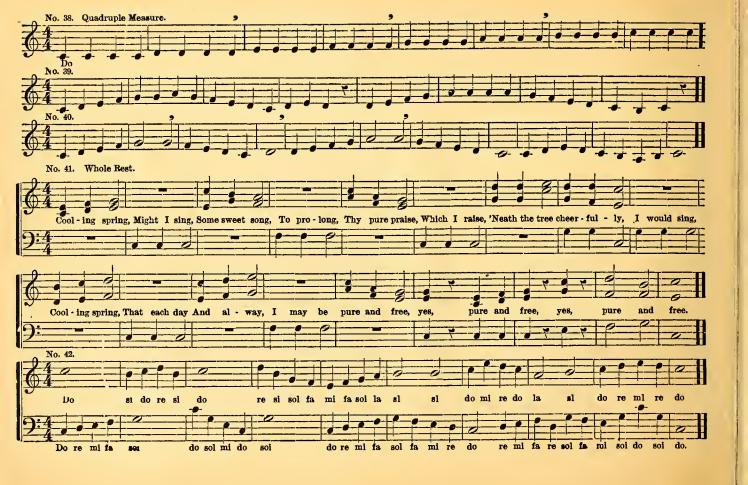




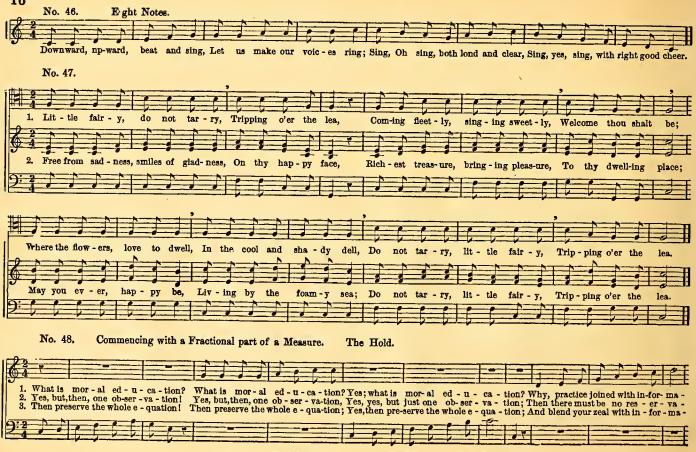
^{*} In the first four measures of this exercise, the male and female volces are an octave apart; but at middle C, they are in perfect unison.



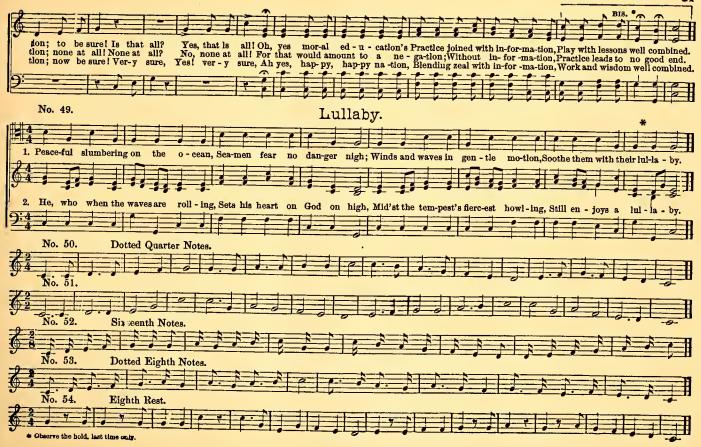




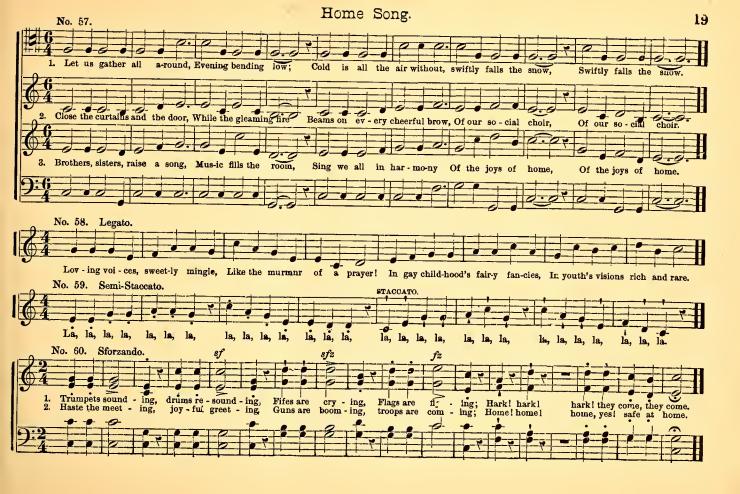


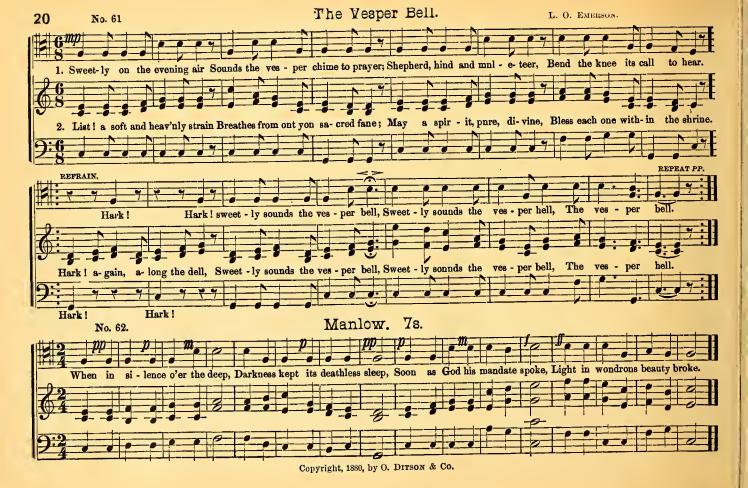










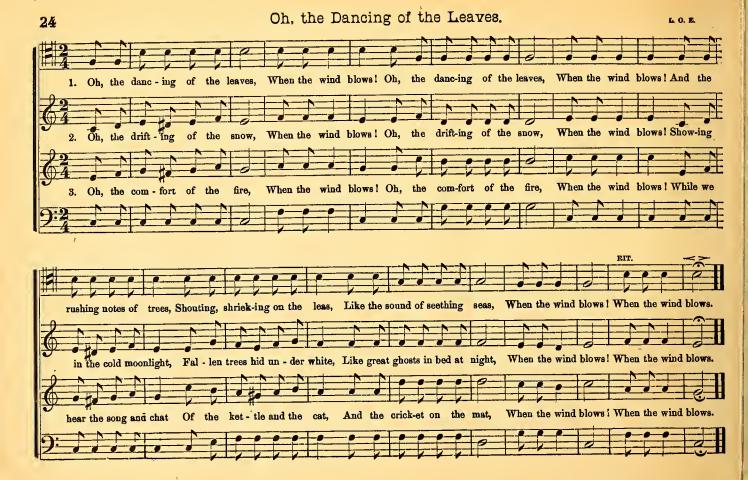




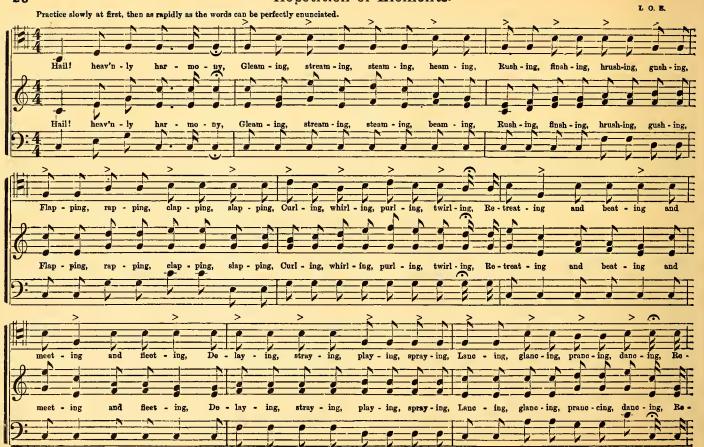
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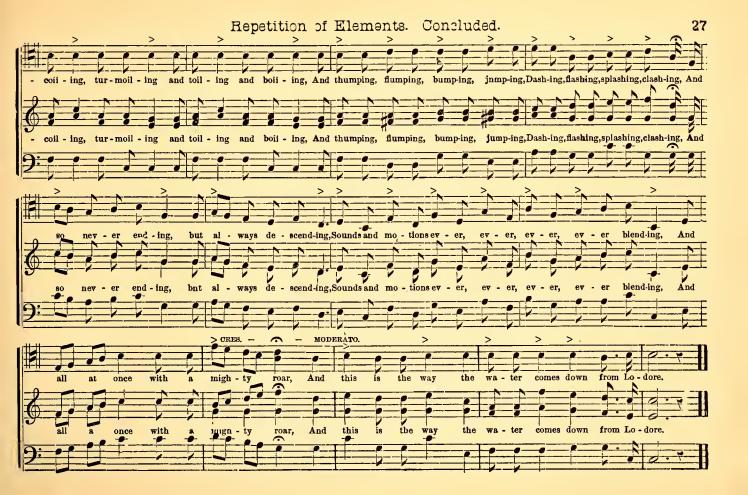
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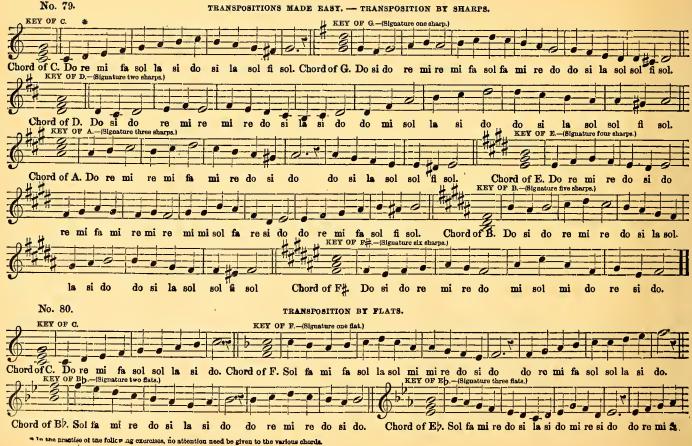






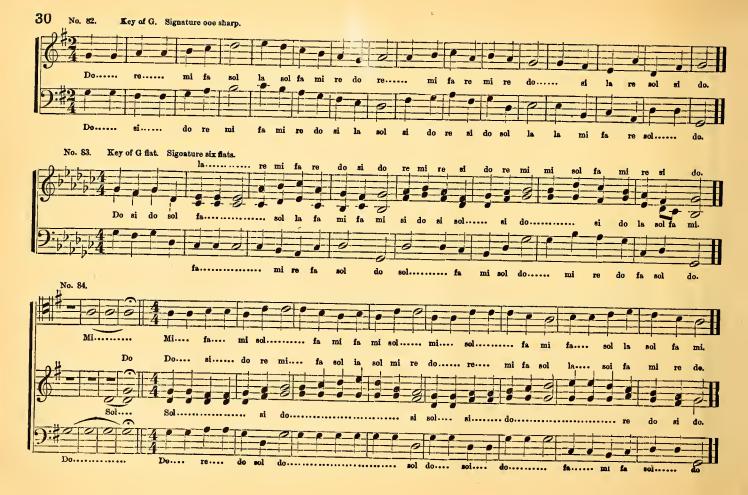


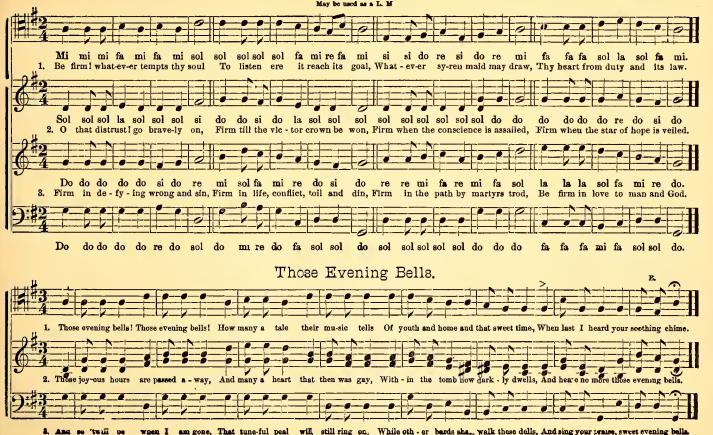
















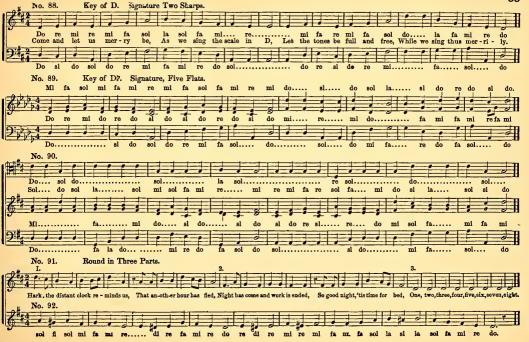


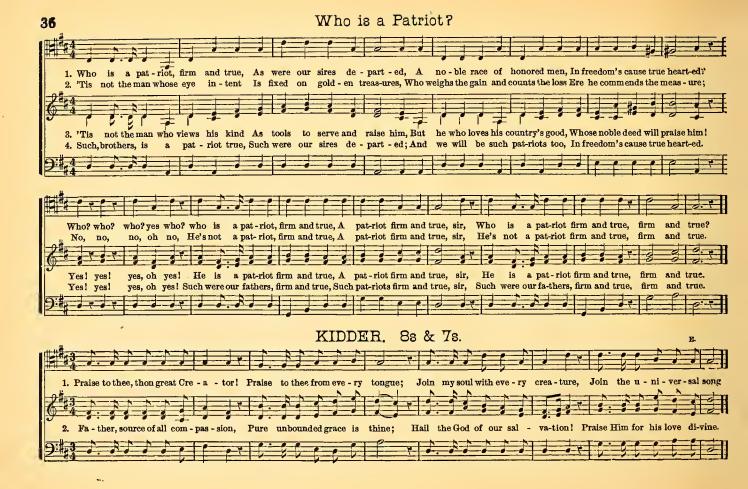
34

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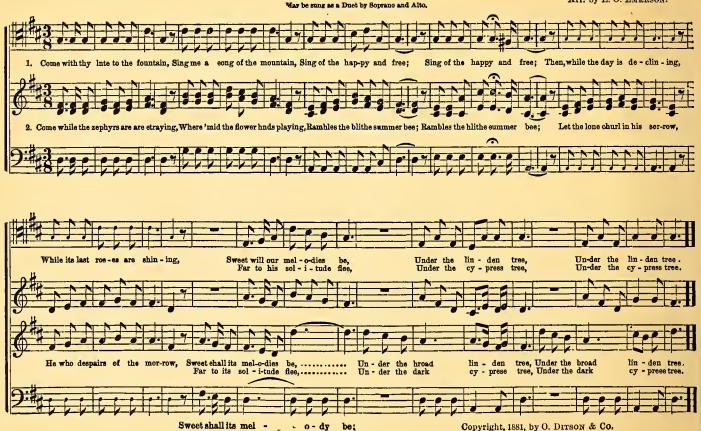
I could calm - ly sleep in the

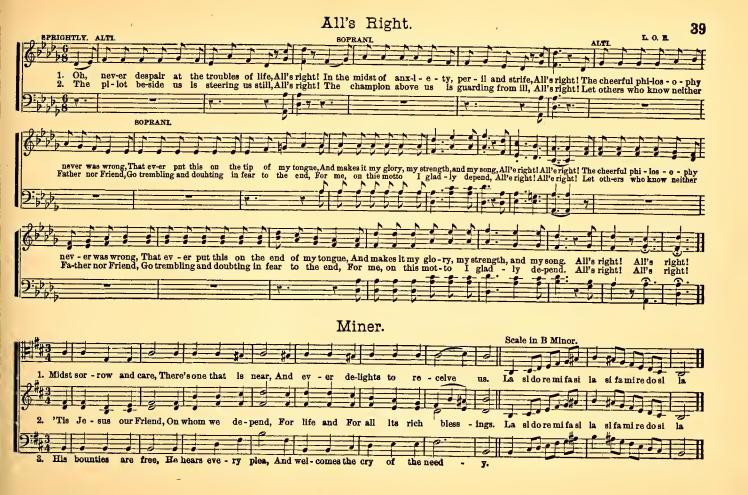
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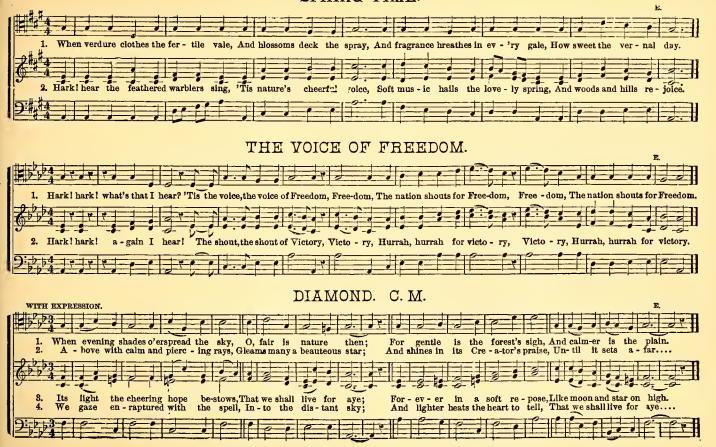


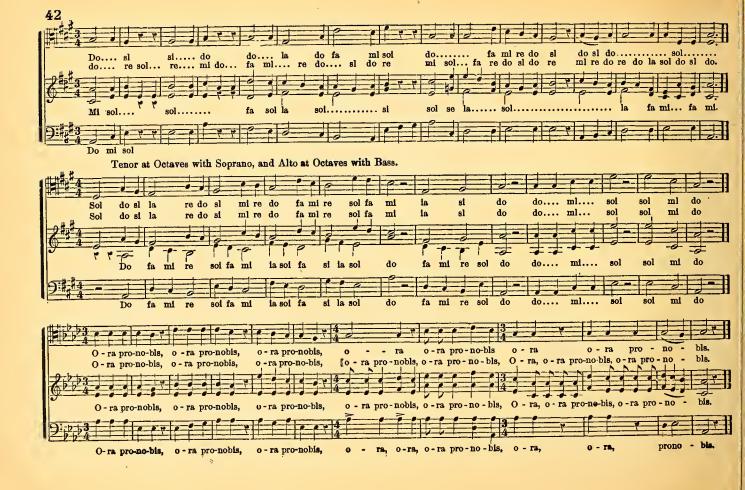


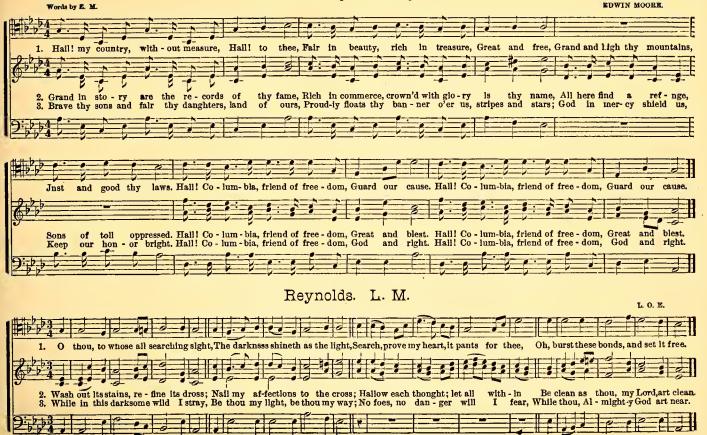




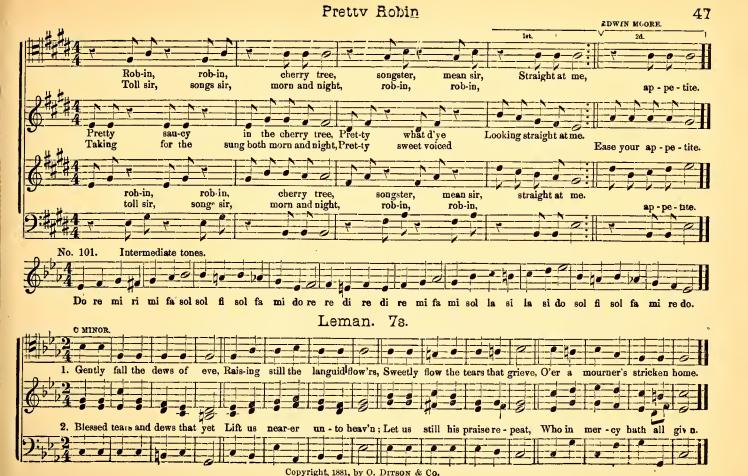


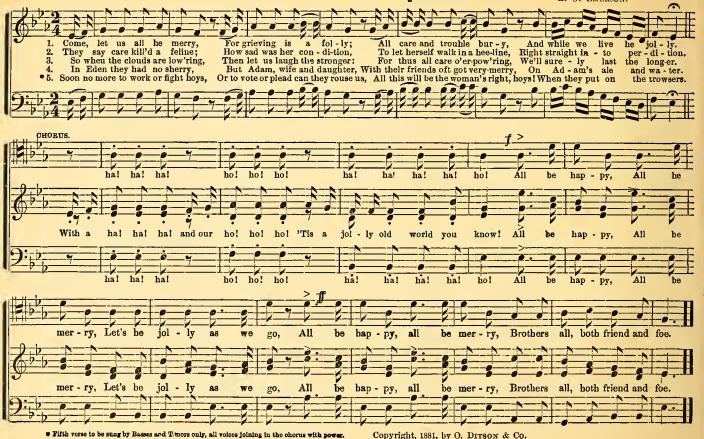


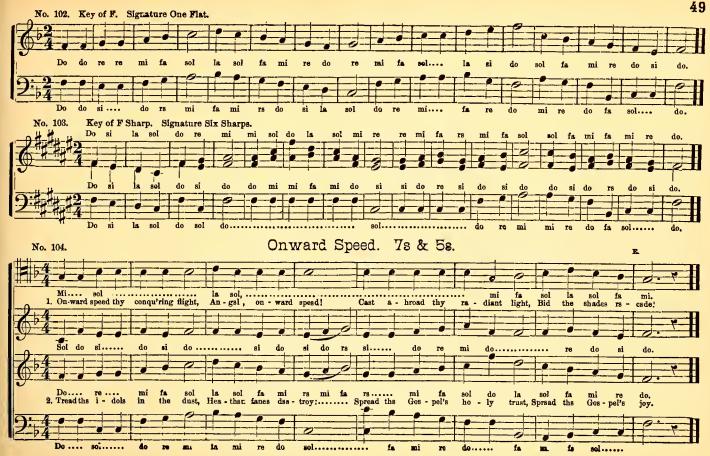


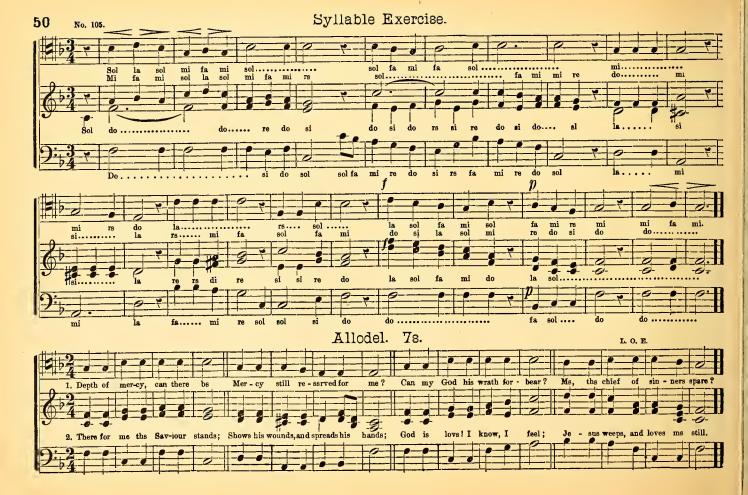


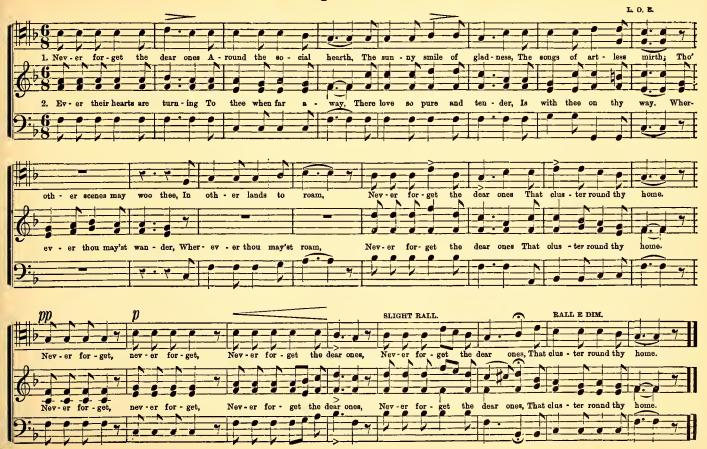


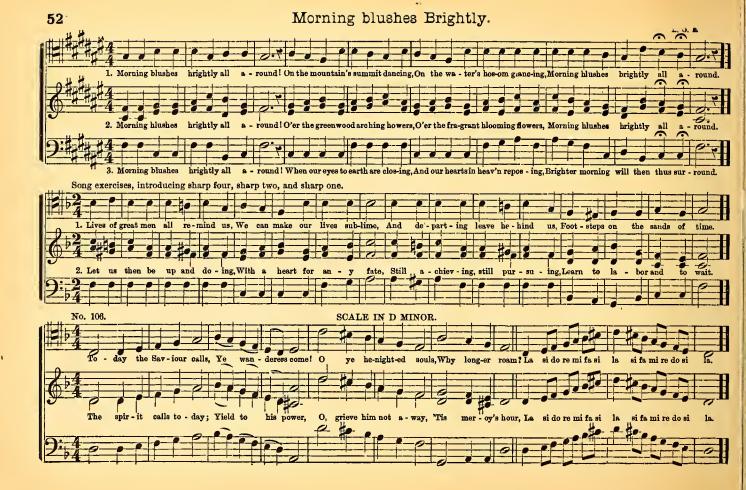


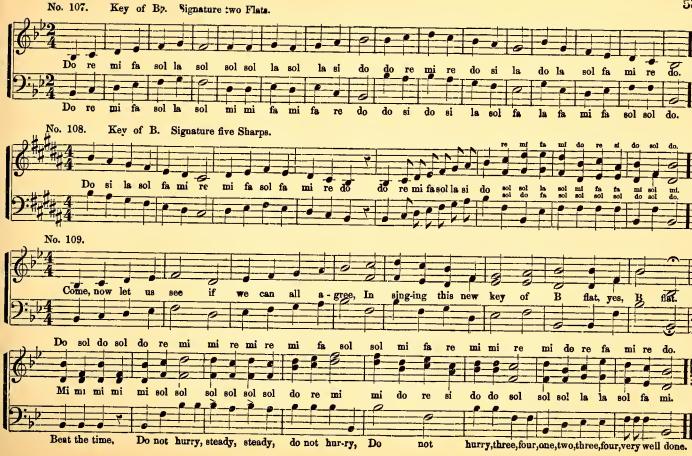


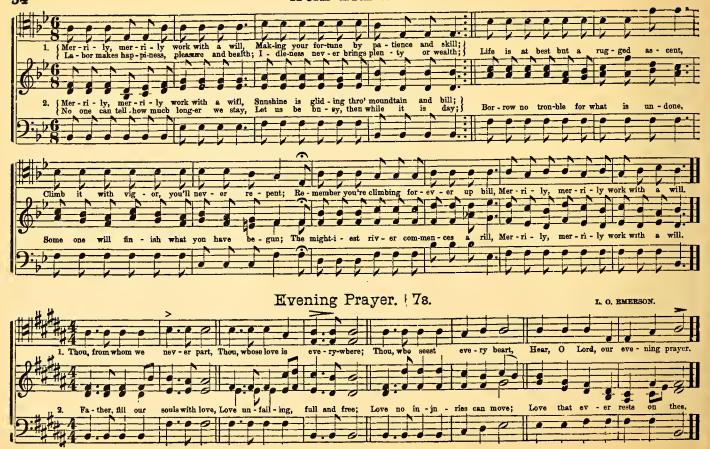




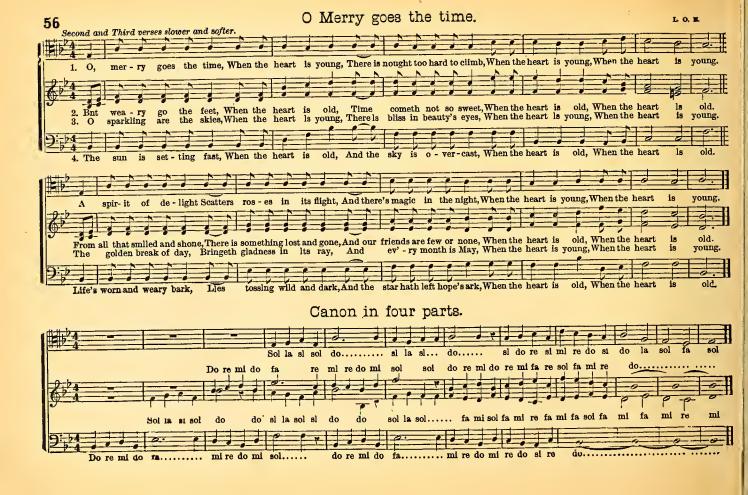


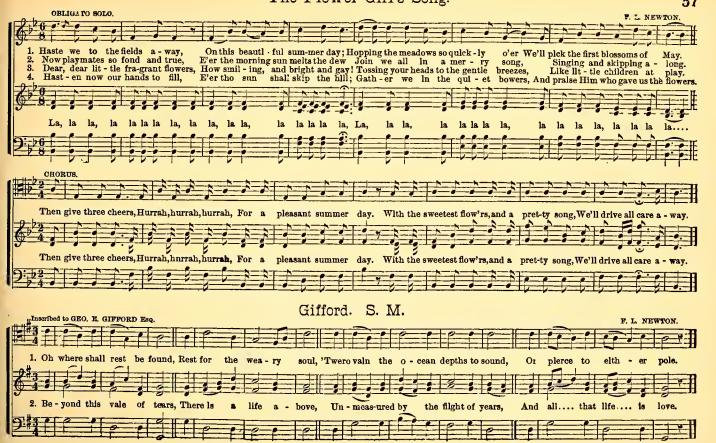


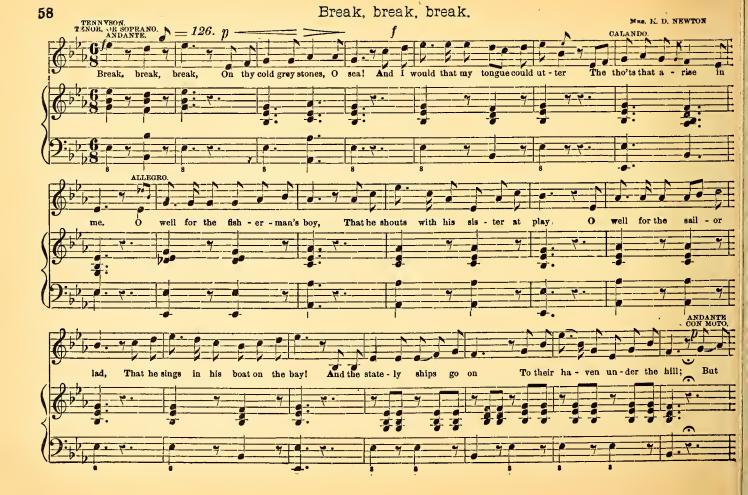






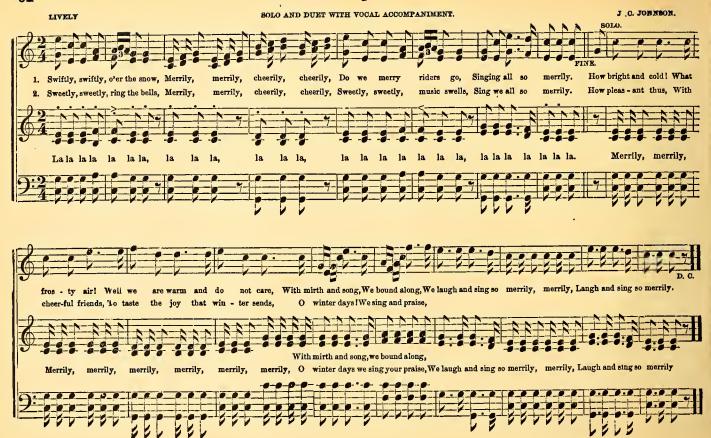






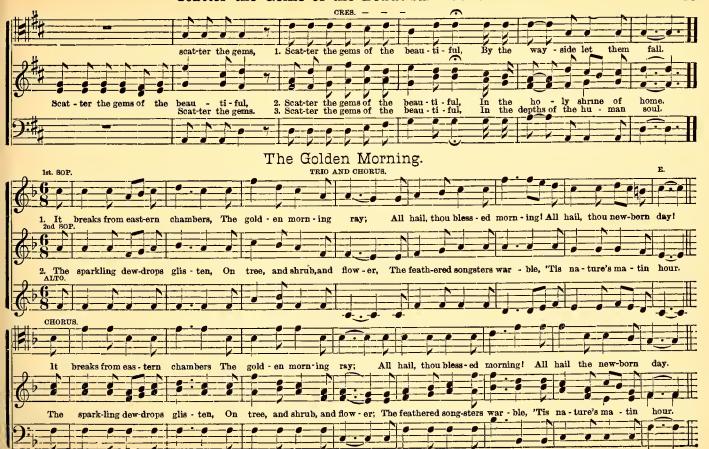


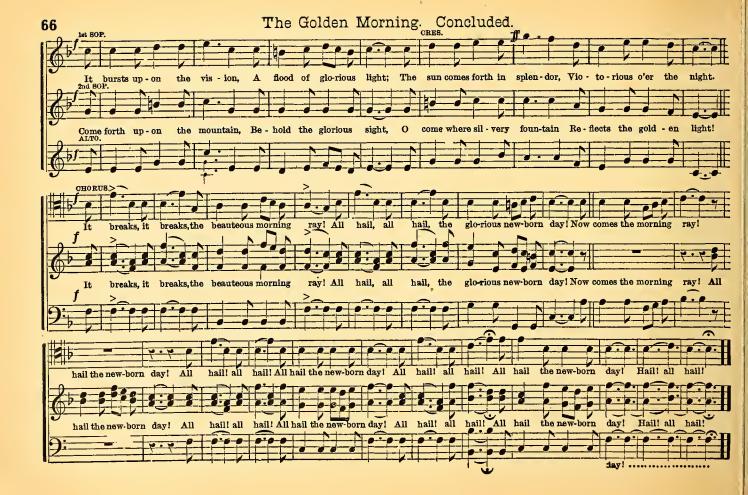


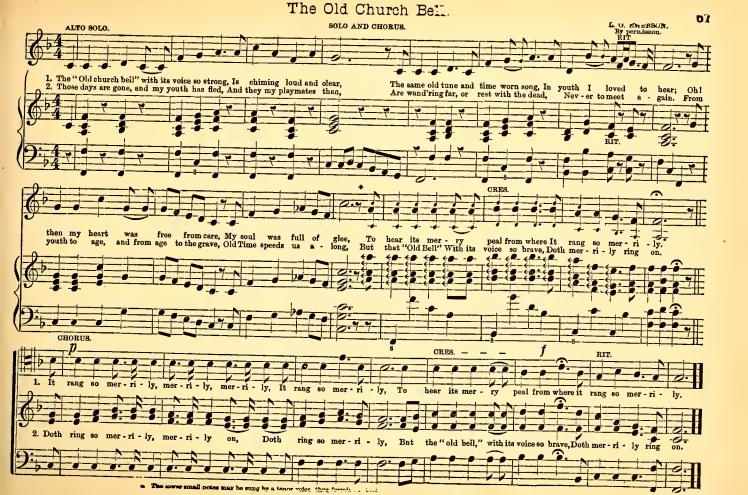


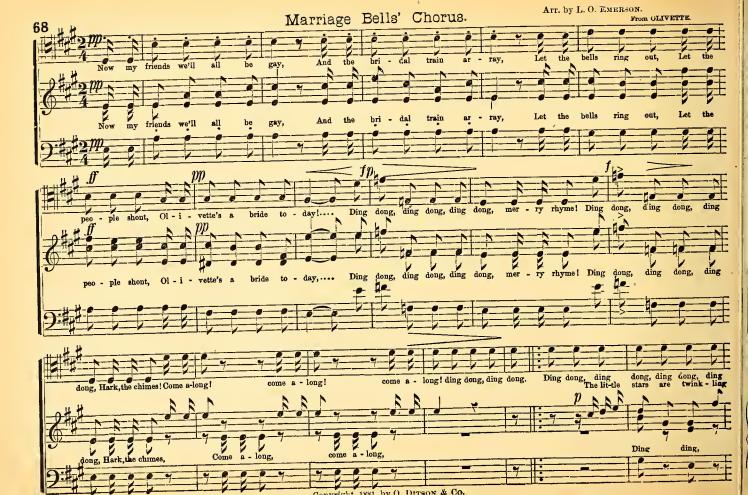


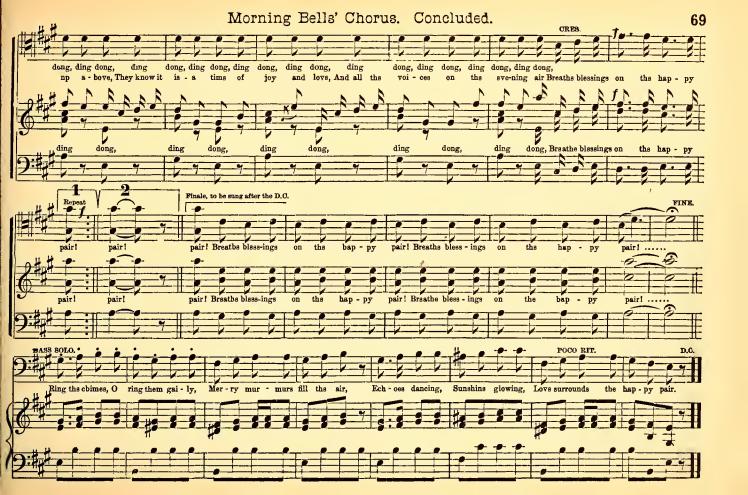


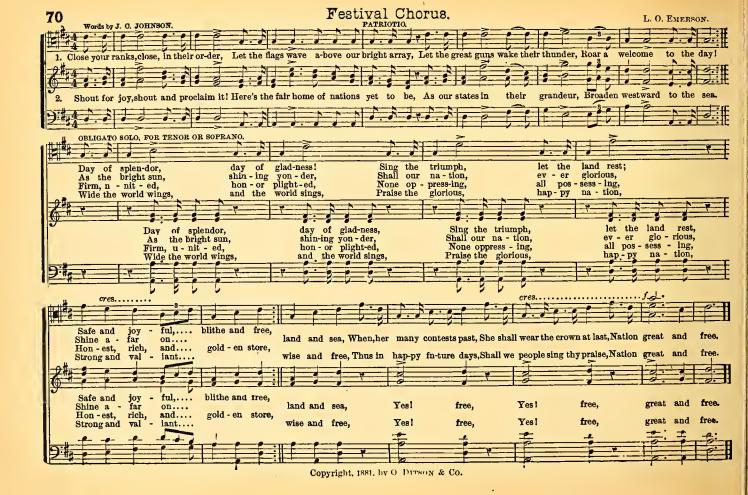




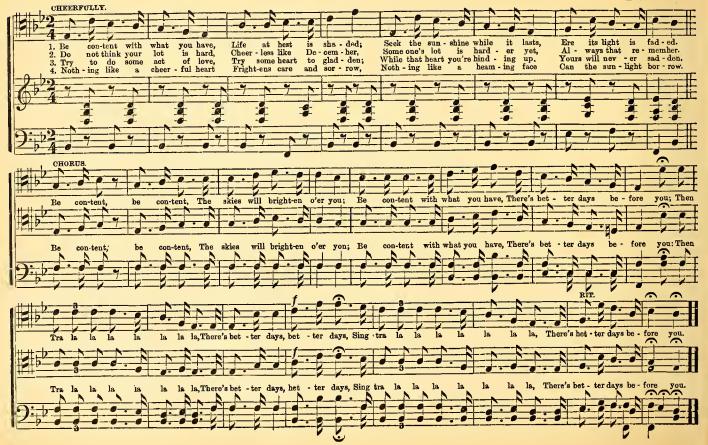


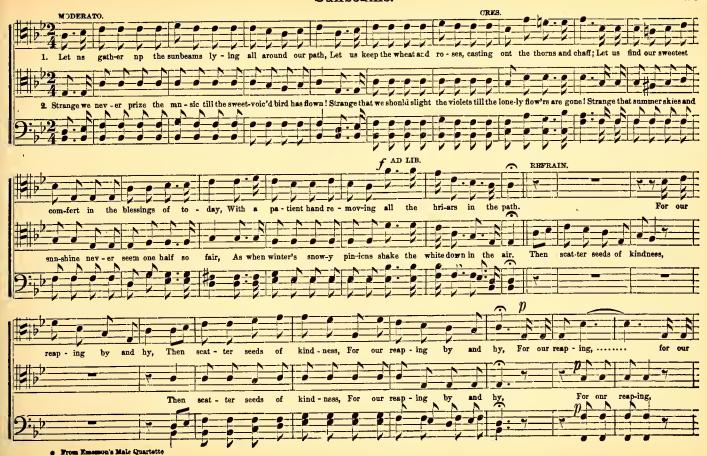


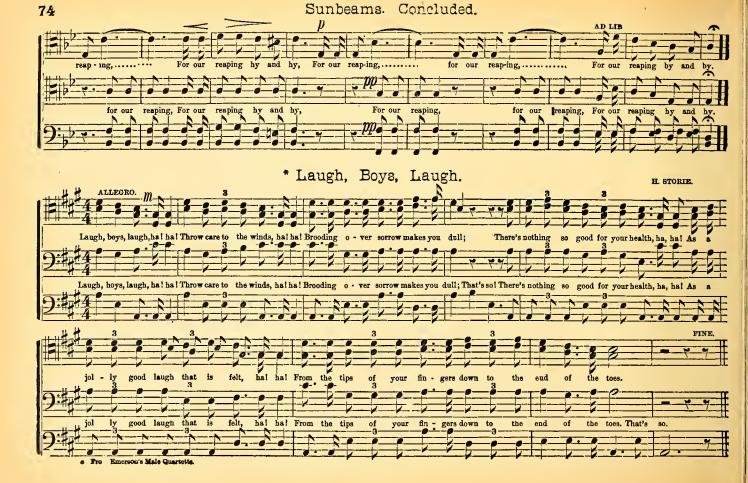


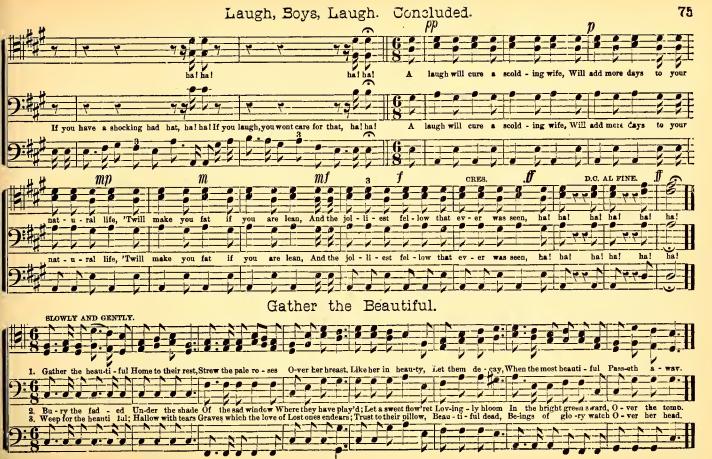




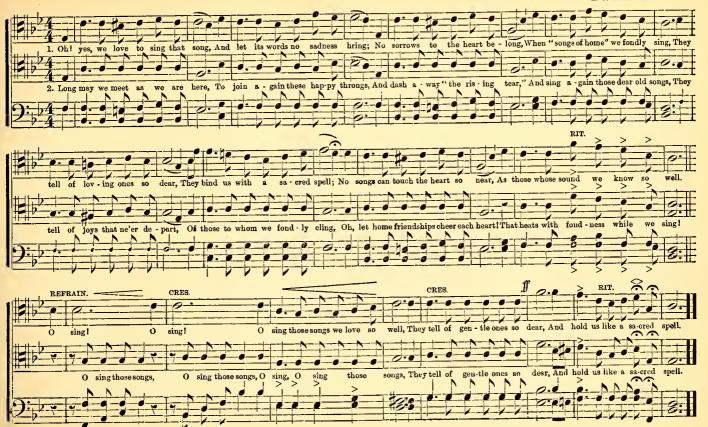






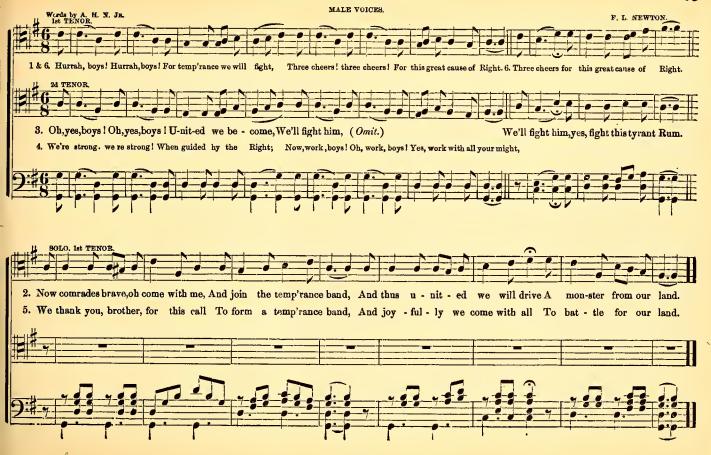




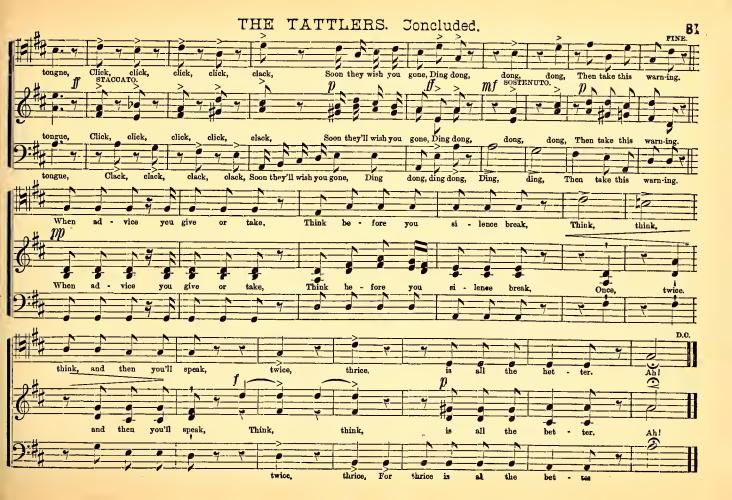


From Emerson's Male Quartetts, by permission

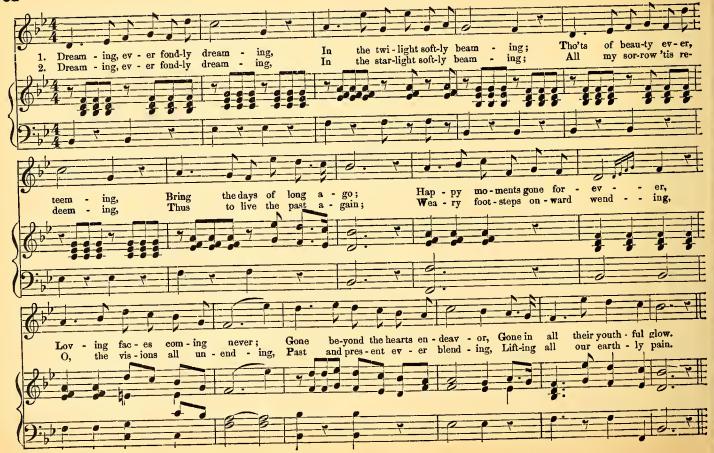


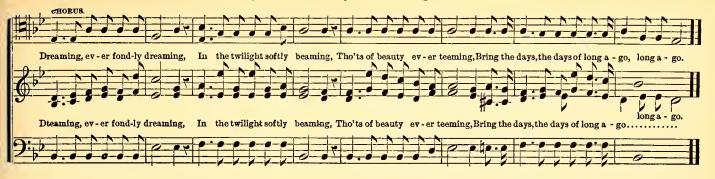






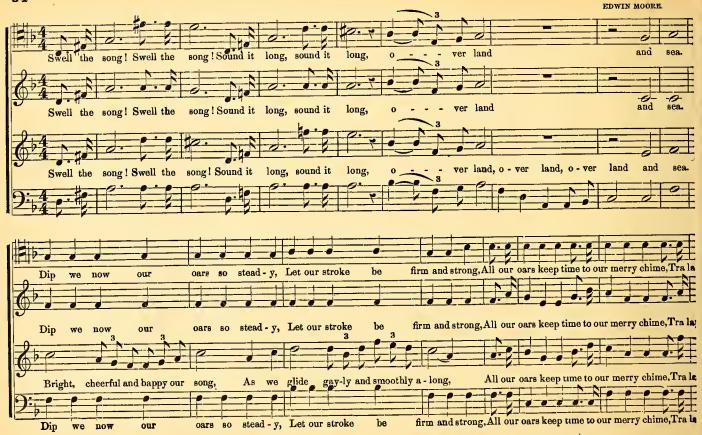
W. H. WHITE.

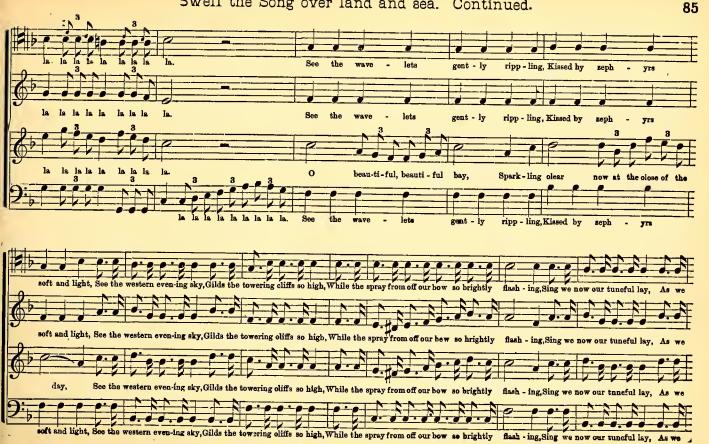




STARS OF THE SUMMER NIGHT.







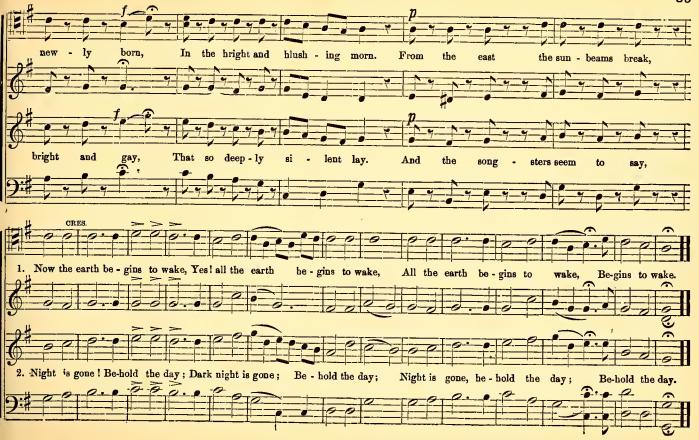


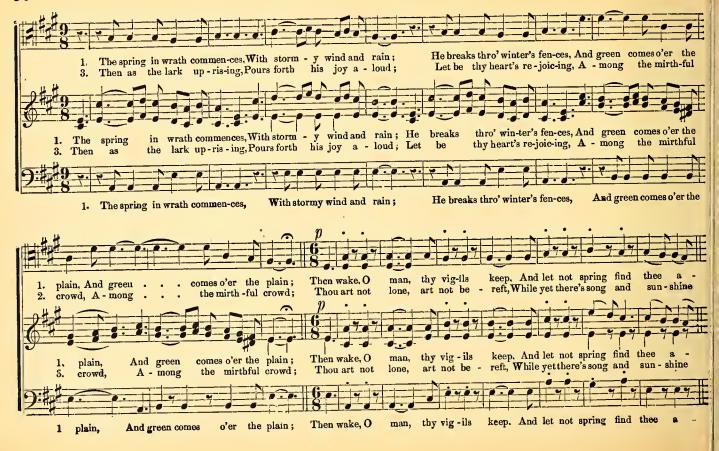
SCOTT. 7s.



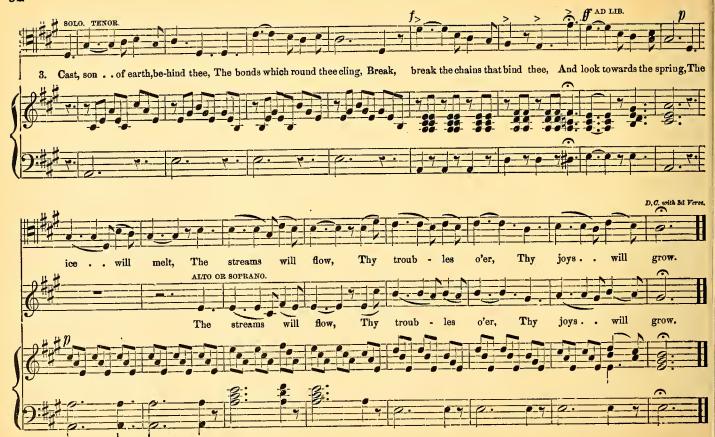












Exercise No. 1 is designed to give the right direction to the vibrating column of air, which should be concentrated in the front part of the mouth. To sid the care and accuracy. pupil in doing this, we have selected the Italian vowel "u," which always has sonant "l," which will enable the pupil to make the attack upon the tones with more precision.

Do not pucker the lips, but let them assume an easy position, making the opening of the mouth as large as is consistent with maintaining the purity of the common fault.

Towel.

As the vowels are the only singing sounds, they should be moulded with great

When once the mouth has assumed the proper position for any vowel sound, the sound of "oo," as in the word "tool;" to which we have prefixed the con- it should remain unchanged while that particular vowel is being suog; as auy change in the position of the mouth would change the character of the vower.

The emission of sound should be firm and decided. Avoid striking below the true pitch and sliding up to it; as, from five to eight, &c., which is a bad but

Slow, medium power, organ tone.



but when changing into the other vowel sounds indicated, be careful not to practising all the vowel sounds at a given pitch, before a mirror, till the habit is change the direction of the vibrations.

Keep the mind, as it were, in the month, so as to sense the location of the

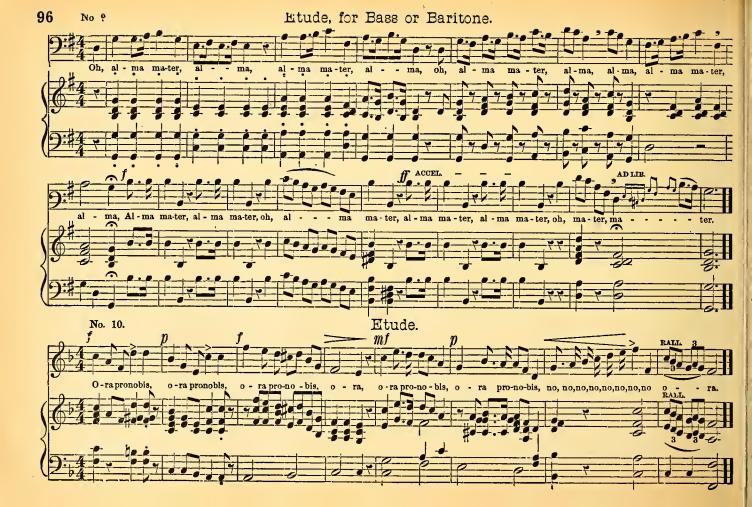
In the following exercise, commence each measure with the syllable "loo;" | tones. Breathe only at the beginning of each measure. We would advise formed of placing the mouth in a proper position for each vowel.

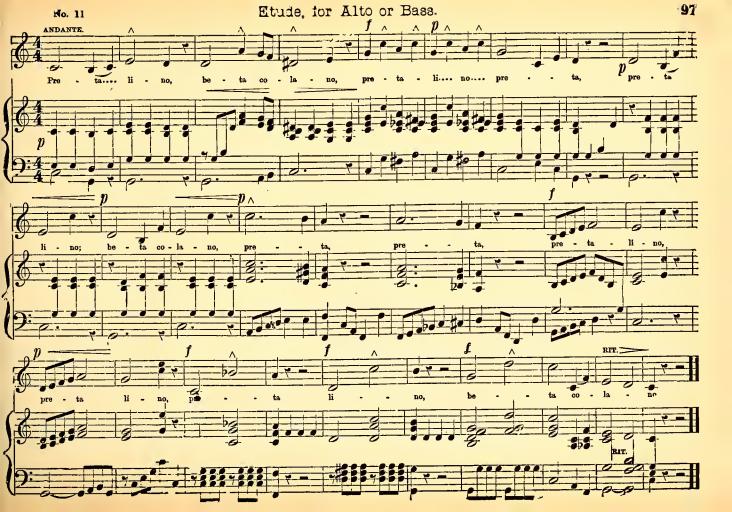


ARTICULATION.—To gain strength and flexibility in the speech-forming organs, practise Nos. 3, 4, 5, 6, and others of a similar character, first with the syllables do, re, mi, &c., till they can be executed rapidly; after which, vocalize them, about at first, then increasing by degrees. t a, as in late

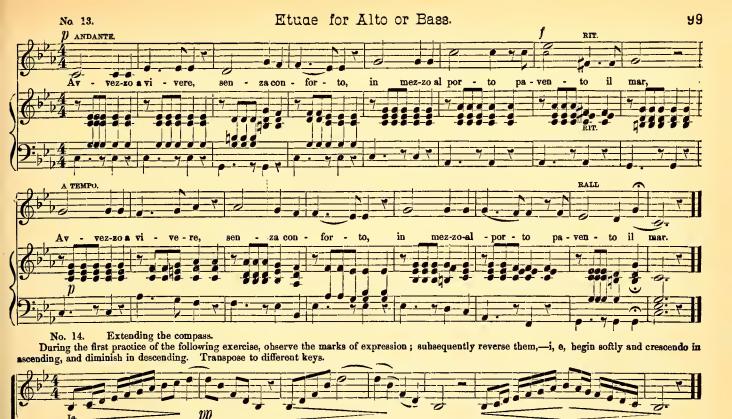












MISCELLANEOUS DIRECTIONS.

- I. Maintain a perfectly erect but easy position of the body while singuing.
 - 2. Open the month naturally but freely.
- 3. In taking hreath, make as little noise as possible; de it quickly, and without any change in the position of the month.
 - 4. Take breath no more frequently than is necessary.
- 5. Never hreathe between the syllables of a word; hetween an adverh and the word it qualifies; hetween an adjective and its substantive, or at any place which would destroy the meaning.
- 6. The emission of tone should be firm and decided: there should he no hesitancy or drawling, and the tone should be attacked with precision. Avoid striking helow the true sound and sliding up to it,—as, from five to eight, &co.,—which is quite a common fault.
- 7. Aim to produce a pure, full, free, resonant tone: this can be done only by an unconstrained use of the appropriate organs of sound.
 - Strive not so much to produce power, as hreadth and volume.
- The state of the control of the vocal or epech organs.

 As the vowels are the only singing sounds, they should be formed with great oare and accuracy, and prolonged from beginning to end without the slightest change in the position of the vocal or epech organs.
- 10. The common fault of passing from the radical and dwelling npon the vanishing sounds, should be carefully avoided. Thus, the word "great," for example, is often sung "grea-ee-t," instead of "grea-t," and "fa-ee-t," instead of "fa-te," &co.

CONSONANTS AND ABTICULATION.

II. The importance of a good articulation can hardly he ever-estimated; especially in sacred or devotional music. Articulation is dependent upon the consciunts, which should he delivered very distinctly, and with great pression. There are comparatively few persons who sing intelligibly; and it is owing in a great measure to the feeble, sluggish and indifferent manner in which the consonants are uttered.

PRONUNCIATION OF THE WORDS "THE," "MY," &c.

- 12. The the indefinite article (A) is often incorrectly prenounced with the sound represented by the letter A in such words as "hate," "mate," &c. The correct sound is like the sound of U in such words as "up," "hut," &c.
- 13. The indefinite article (The), when it occurs hefore a word beginning with a vowel, should have the long sound of E in "relate"; hefore a word heginning with a consonant, it should have the same sound as the indefinite article (A), as: this house, this man, this word, &co.
- 14. The word "my" should always he pronounced with the short sound of I, unless in emphatic expression, or in solemn style; and in the latter only in phrases directly associated with solemnity, as in the following: "My God." Familiar phrases, even in serious or solemn style, should retain the short sound of Y; thus: "My hand, my heart," not, "My hand," nor "Me hand."

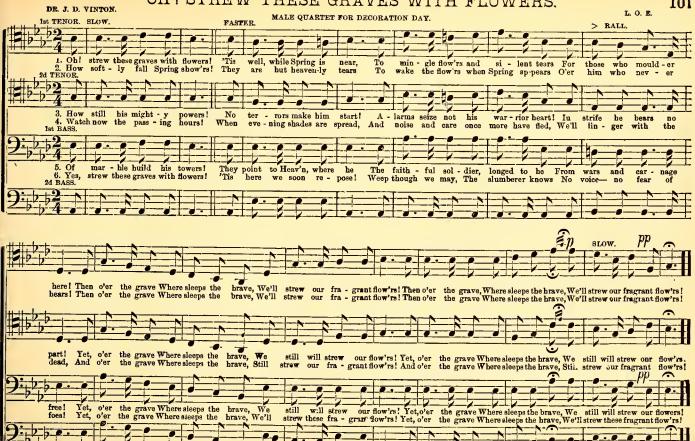
THE TERMINATION, "ED."

15. In chanting, the "ed" should always be pronounced as a separate syllable; in singing, it should be pronounced or omitted as the metre requires

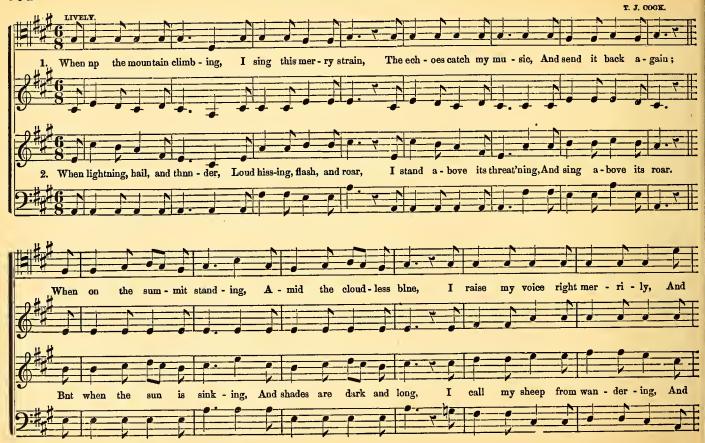
THE WORDS-GUIDE, GUARD, REGARD, SKY, KIND.

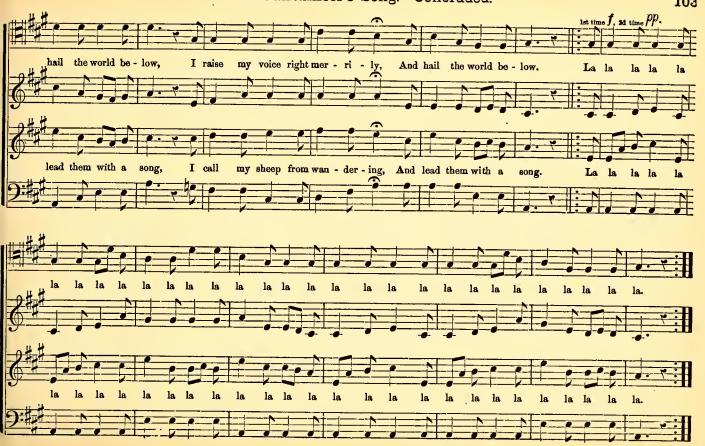
- 16. "These, in cultivated usage, are pronounced with a slight sound of Y, following G and H." The omission of this sound characterizes the local usage of Scotland and New England. The local mode has, no doubt, the sanction of reason and system; but general custom is the only law of spoken language.
- 17. There is nothing which adds a greater charm to music than a pure, chaste and distinct pronunciation of the language. Observe the same laws us regard to accent, emphasis, &co., that should be observed in good reading; for it is these alone that give force, dignity and character to language.

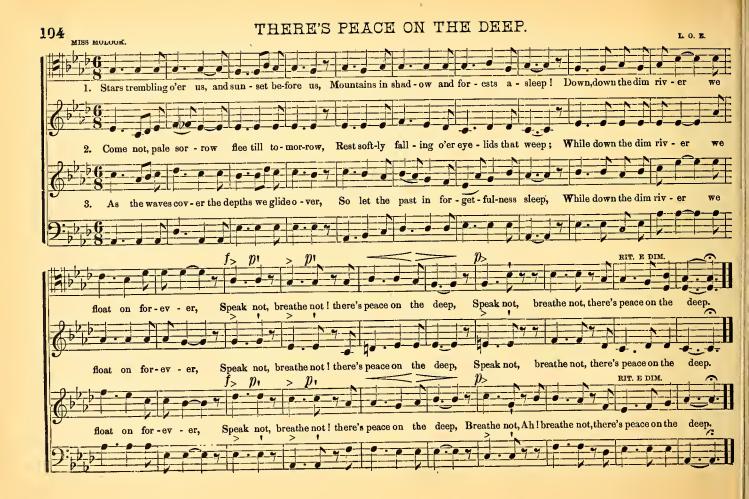
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Convright, 1881, by O. DITSON & CO.

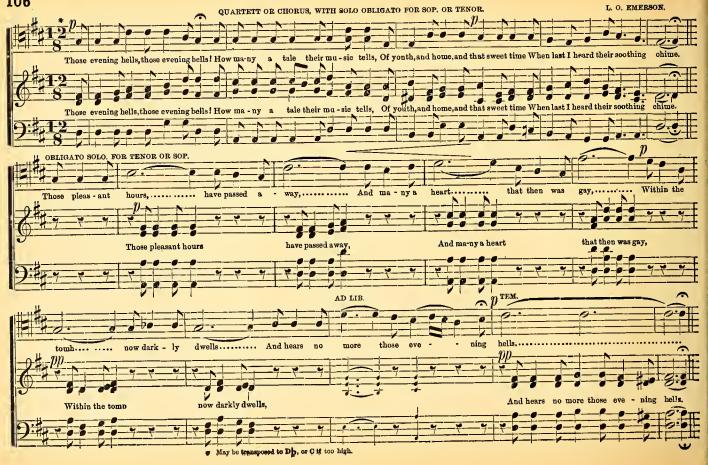


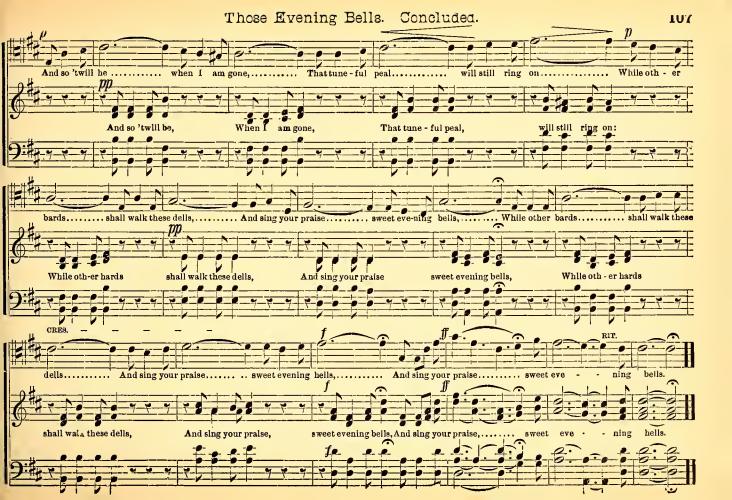


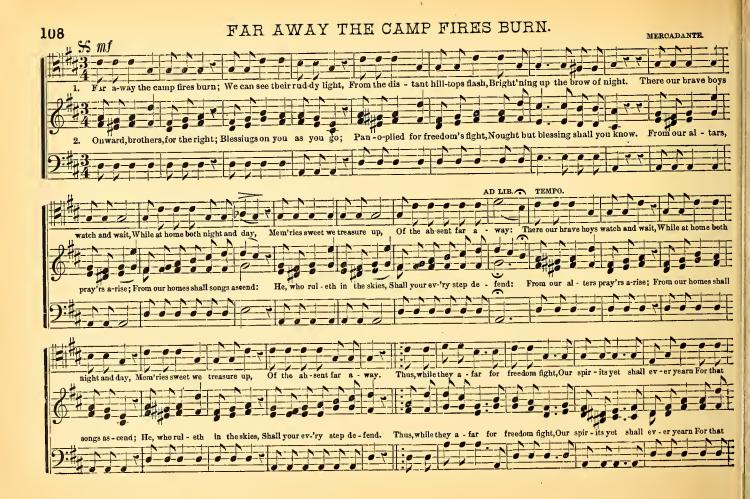




THOSE EVENING BELLS.









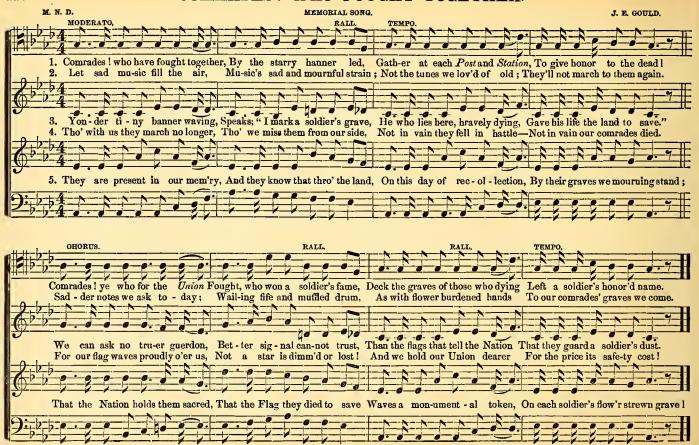
LEAVING HOME.



The whole or only the last eight measures, may be sung as cherus after each verse.

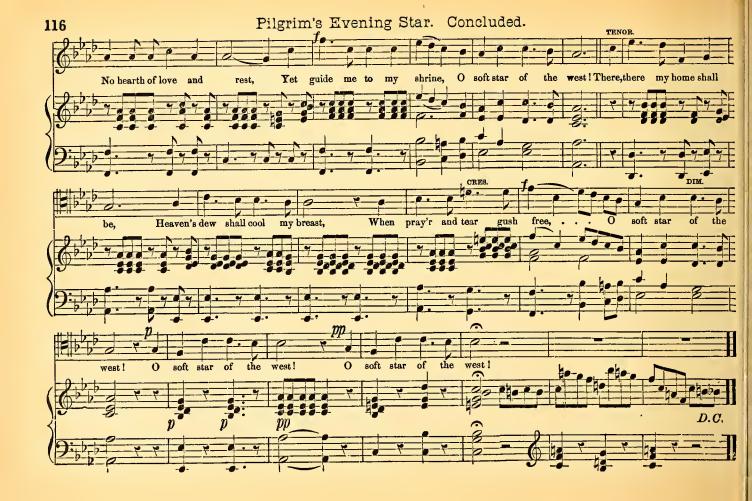


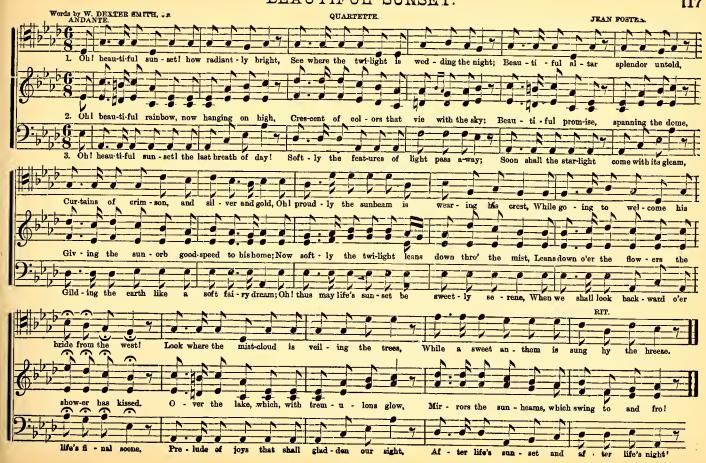












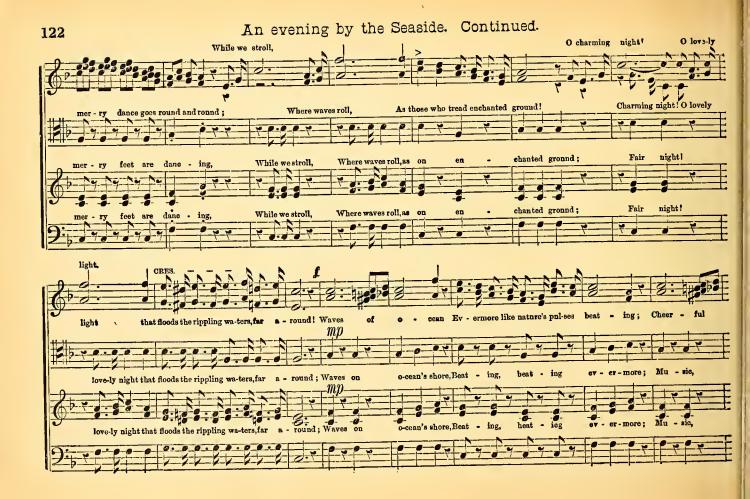


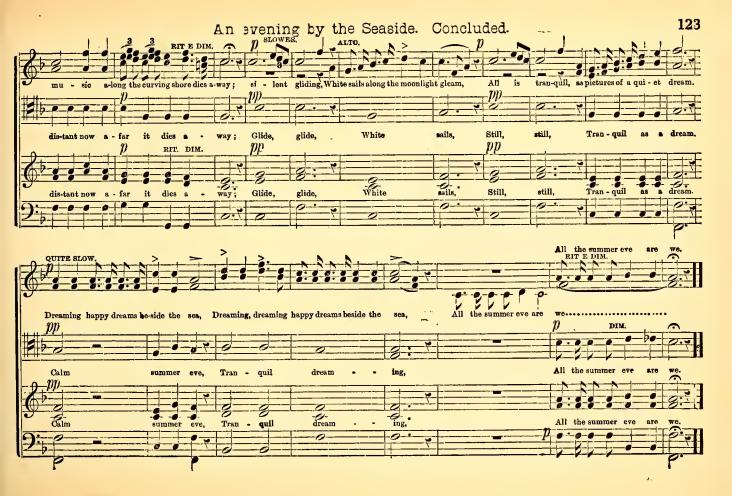


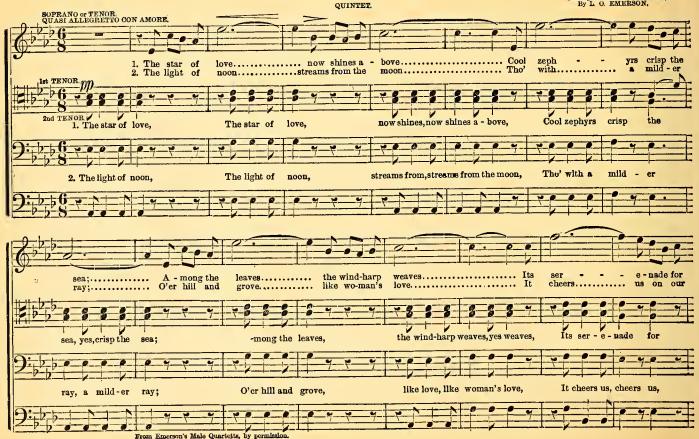


AN EVENING BY THE SEASIDE.

Words by J. O. JOHNSON. CHORUS, WITH OBLIGATO DUET FOR SOPRANO AND ALTO. Composed and arranged by L. O. EMERSON. ALLEGRO MODERATO. mfDUET AND CHORUS. CHORUS, LIGHTLY, Fades the fer vid sun-set ray, We will to the shores a way; Where the gen-tle cooling hreeze, Stirs the ruffling summer seas, Waves o - cean. Fades the fer-vid sun-set ray, We will to the shores a-way, Where the gentle cooling breeze, Stirs the ruffling summer seas. O - cean's sil-ver wave. Fades the fer-vid sun-set ray, We will to the shores a-way; Where the gen-tle cooling breeze, Stirs the ruffling summer sess, O - cean's sil-ver wave. From the hall, mu - sic sonuds On the sil-ver shore in frol-ic leap - ing; Beauteous - ing, From O - rient lands come the moon! From the hall. mu-sic sounds, The Light - ly shore to lave. In you east-ern skies, O see the moon a rise! From the hall. mu - sic sounds. -0- -0-d-Light shore to lave. east-ern skies, O see the moon a In you From the hall. rise! mu - sic sounds,

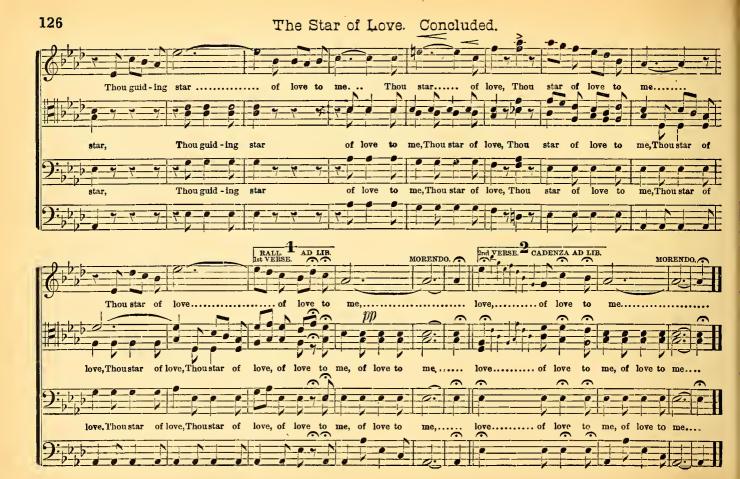




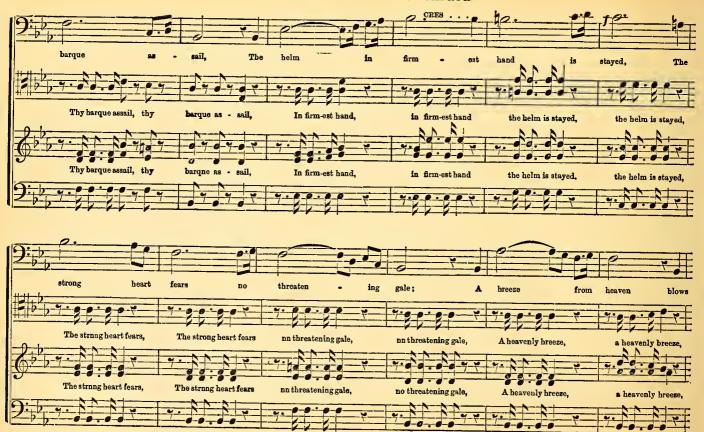


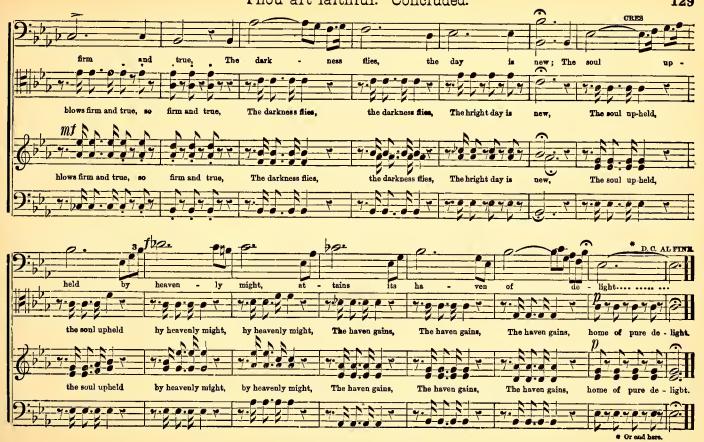


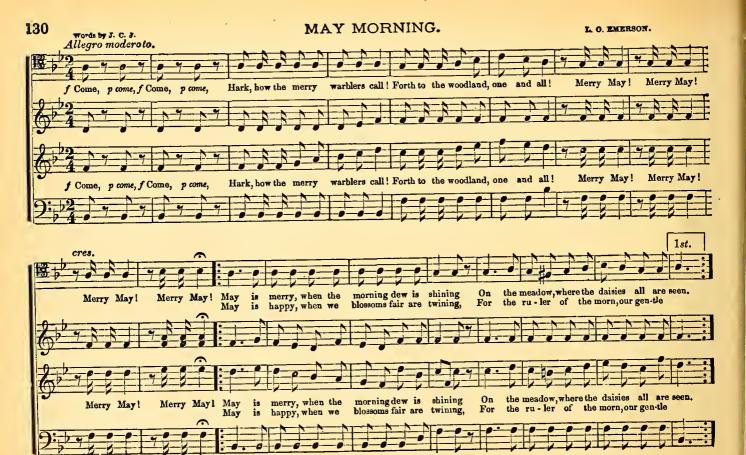


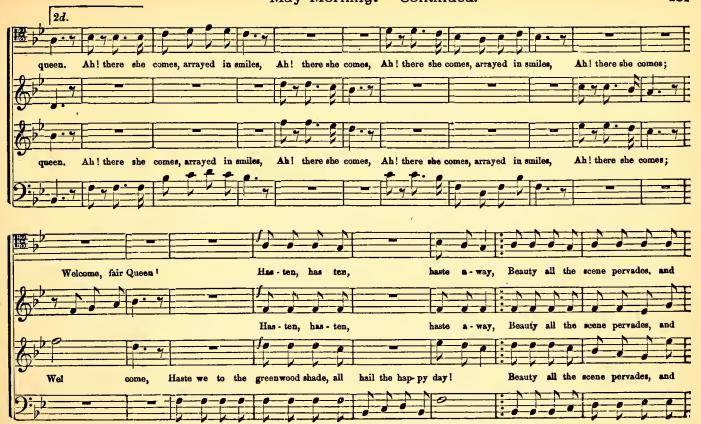




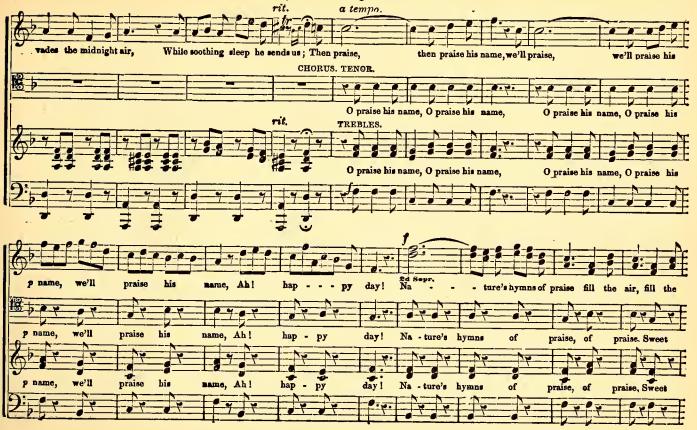








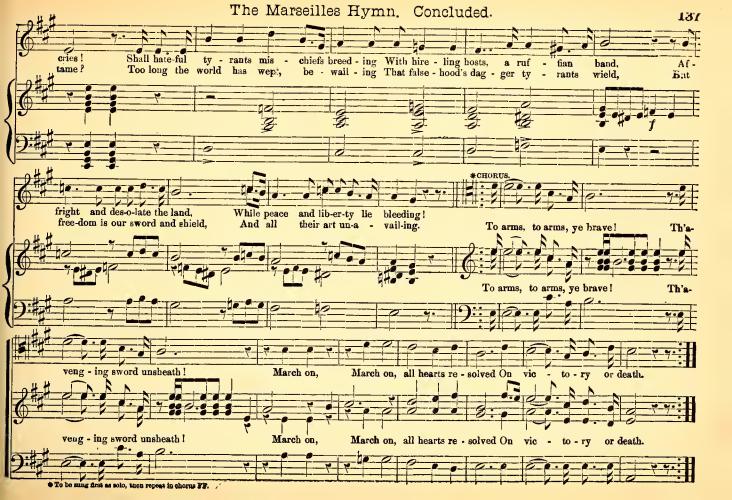


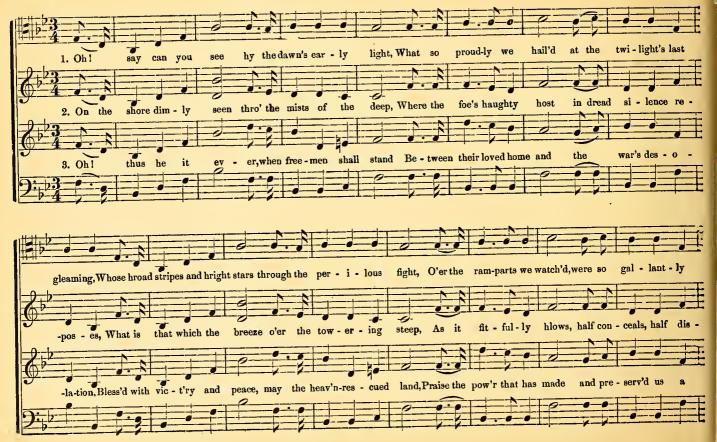


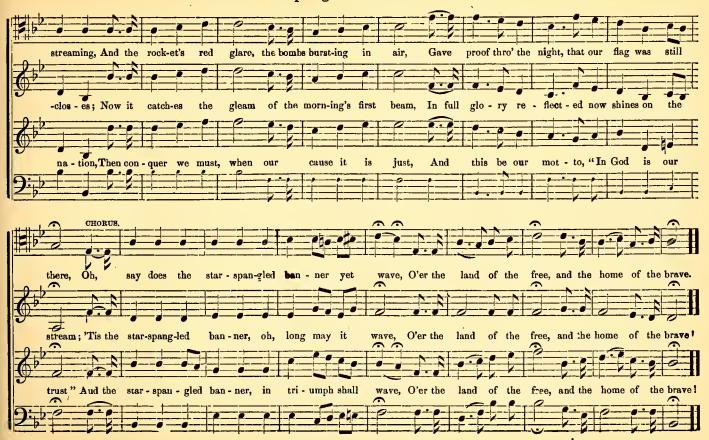








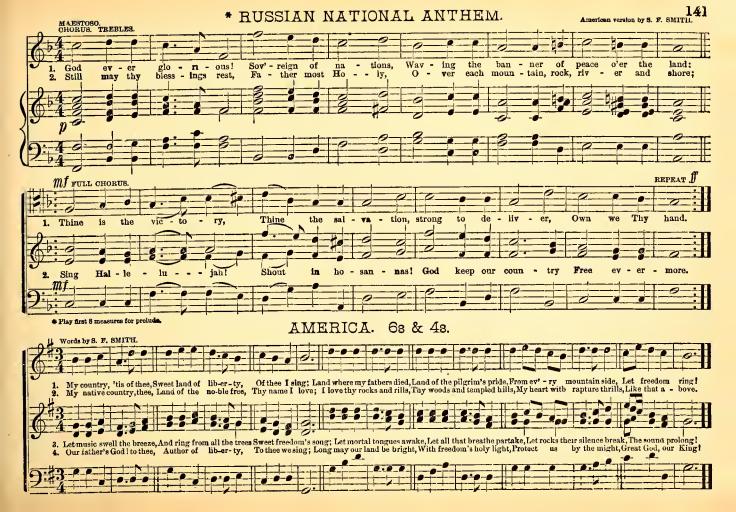


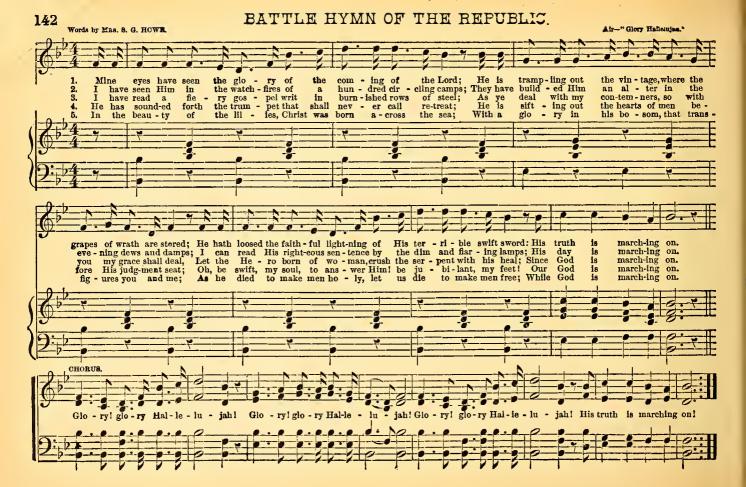


ANGEL OF PEACE.

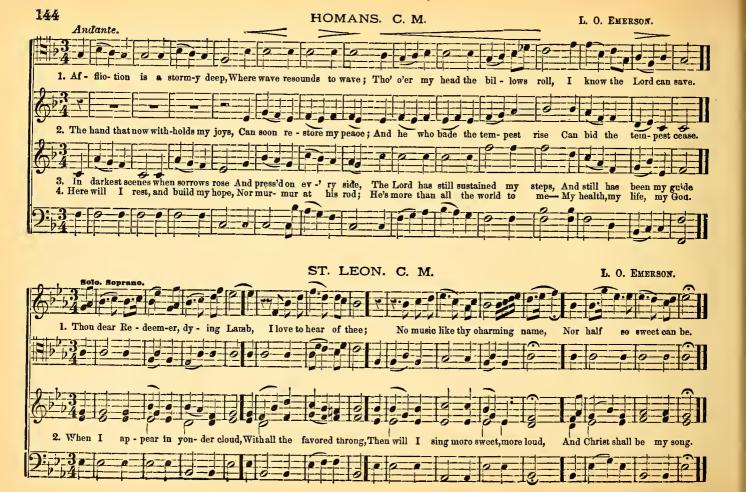
KELLER'S AMERICAN HYMN.

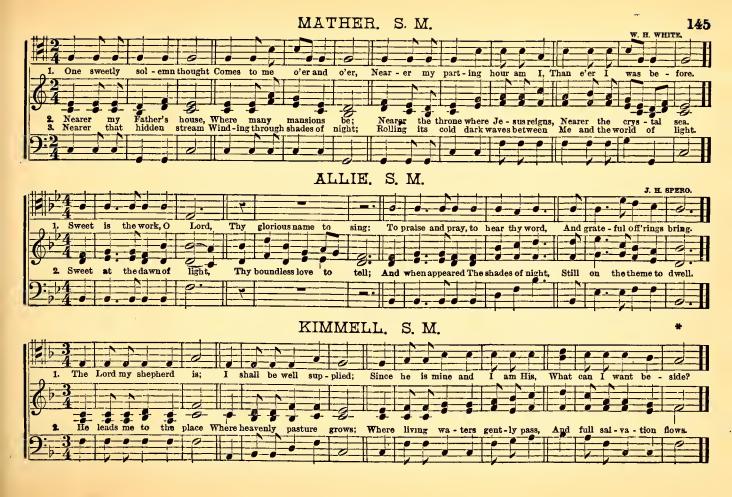
Sing 1st Verse, f, 2d Verse, pp, 3d Verse, ff. Music by M. KELLER, Words by Dr. O. W. HOLMES. 1. Angel of Peace, thou hast wandered too long! Spread thy white wings to the sunshine of love! Come while our voices are hlended in song, Fly to our ark like the storm-beaten dove! 2. Brothers we meet, on this al-tar of thine Mingling the gifts we have gathered for thee, Sweet with the odors of myrtle and pine, Breeze of the prairie and hreath of the sca 3. Angels of Bethlehem, answer the strain! Hark! a new hirth-song is filling the sky! Loud as the storm-wind that tumhles the main, Bid the full breath of the organ reply. ORES. Fly to our ark on the wings of the dove, Speed o'er the far sounding billows of song, Crowned with thine olive-leaf garland of love, An-gel of Peace, thou hast waited too long! Meadow and mountain and forest and seal Sweet is the fragrance of myrtle and pine, Sweeter the in-cense we of ter to thee, Brothers once more round this altar of thune! Roll its long surge like the earth-shaking main! Swell the vast song till it mounts to the sky! Angels of Beth-le-hem, e - cho the strain! By Permission.

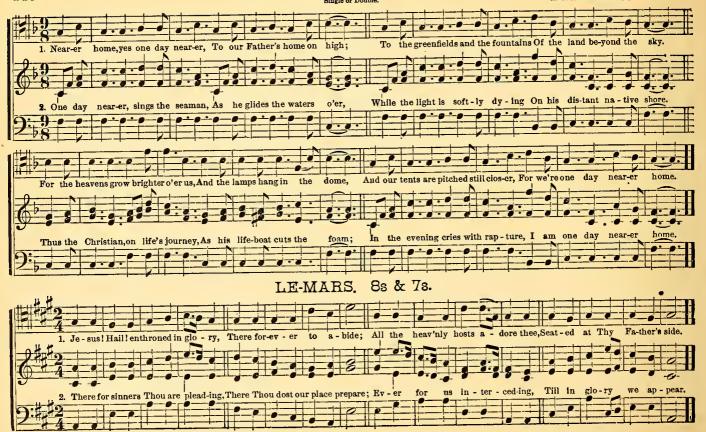








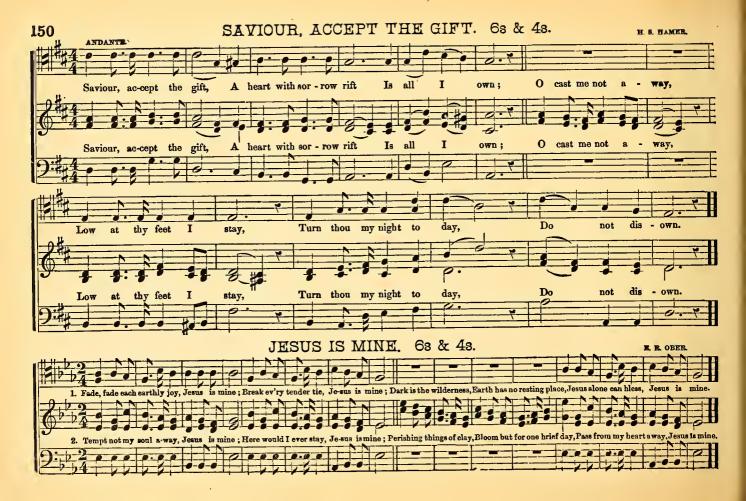












ON CHANTING.

The beautiful simplicity of the Chati, its great antiquity, and its appropriateness to the services of the sanctnary, all tend to render it very desirable as an important auxiliary in the worship of God. It is the simplest form of musical expression, and "is a species of melody between the characters of airs and recitative." Chanting was first established by St. Amhrose, Bishop of Milan, towards the close of the fourth century. He derived it, as St. Augustine informs us, from the Greeks. The Chant thus established by St. Amhrose continued in use, with few alterations, till the time of Pope Gregory the Great, who enlarged and improved it; and who is the author of the so-called "Gregorian Chant." The chant in its common or single form, contains two munical phrases: the first consists of a reciting, or chanting note, and a cadence of two measures; the second, of a reciting note and a cadence of three measures. A double chant is simply two single chants united. Any other form of chant than the above described would be called peculiar. There is no particular time to be given to the reciting note; it is to be made longer or shorter according to the number of words to be recited to it. The words should neither be dwelt upon, nor drawled, nor shot out of the mouth, but should be uttered in a neat and finished manner, about as fast as a good reader would read them; observing the same laws in regard to accent, emphasis, pauses, &c., that should be observed in reading. Let the cadences be sung in strict time, yet not too slow. Lean more towards the speaking than the singing style. In some churches the style of chanting is so rapid that the effect of the words is almost wholly lost; and the opposite extreme of chanting too slow, and of drawling out the cadences is nearly as bad. Neither are in good taste, or in keeping with true devotional feeling; for devotion should be the controlling end of all music in the sanctuary, and reverence and dignity should characterize the whole performance. We should not forget the injunction of the Apostle, tolet all things he done "decently and in order." There is nothing which lends a greater charm and beauty to music than a pure, chaste, and distinct pronunciation of the words. If we enter into the spirit and meaning of them with our whole heart, we shall not be likely to go astray.

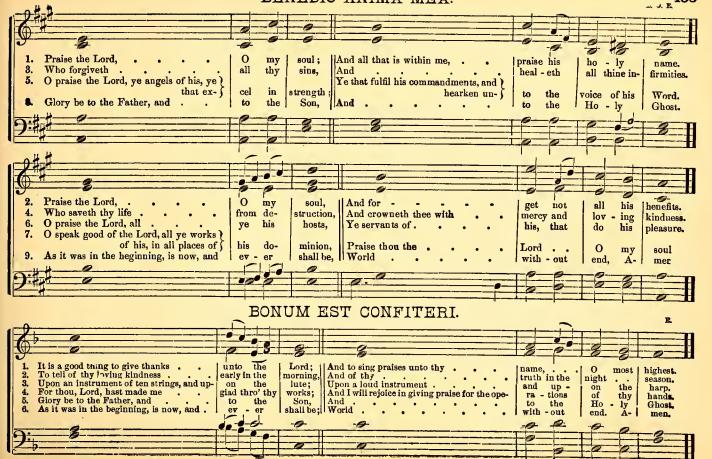
VENITE EXULTEMUS DOMINO.

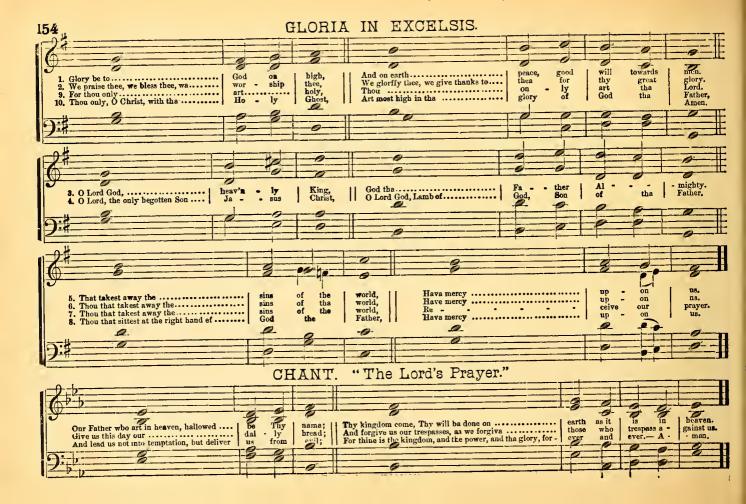
a (=-()								*
)		0	6	0	9	0	18	0
	1. O come, let us sing un 3. For the Lord is a	to the	God; made it;		King par -	a - ed	bove the	sal - all dry	gods.
	7. For he is the	to th		And we are the people of his		and the	sheep Ho	of his	hands. Ghost.
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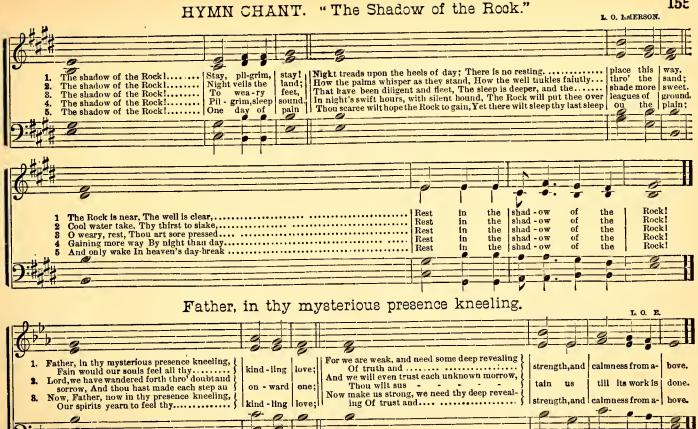




BENEDIC ANIMA MEA.

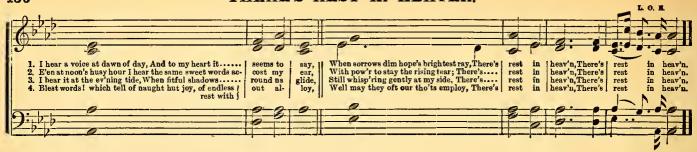


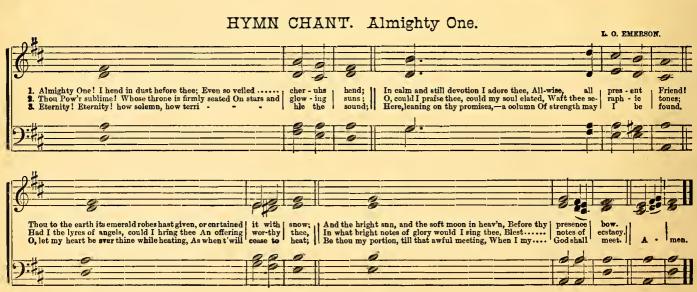




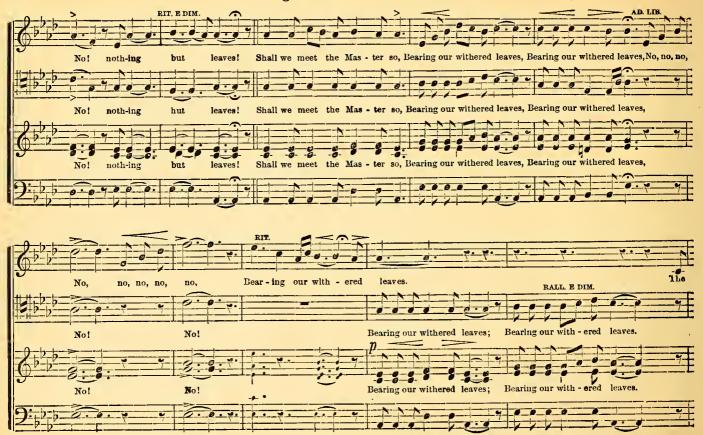


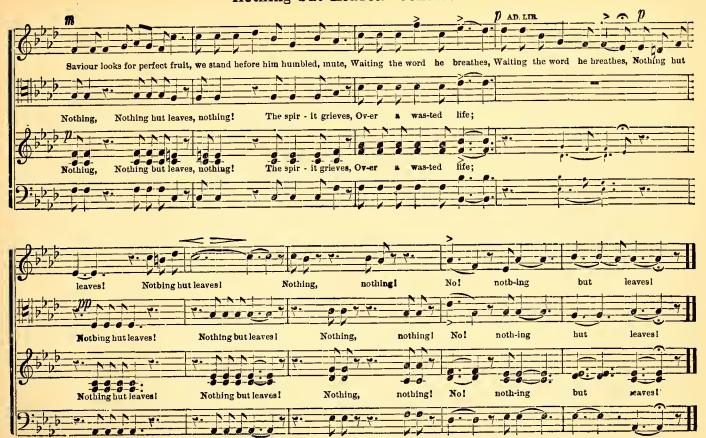
THERE'S REST IN HEAVEN.



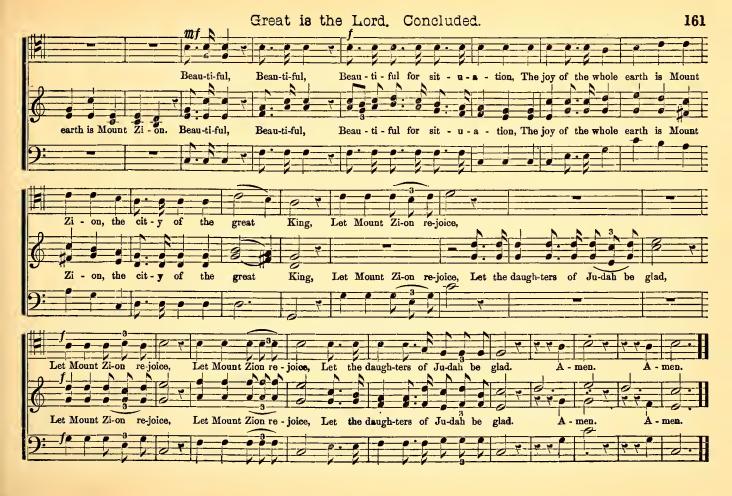


Nothing but Leaves. Continued.

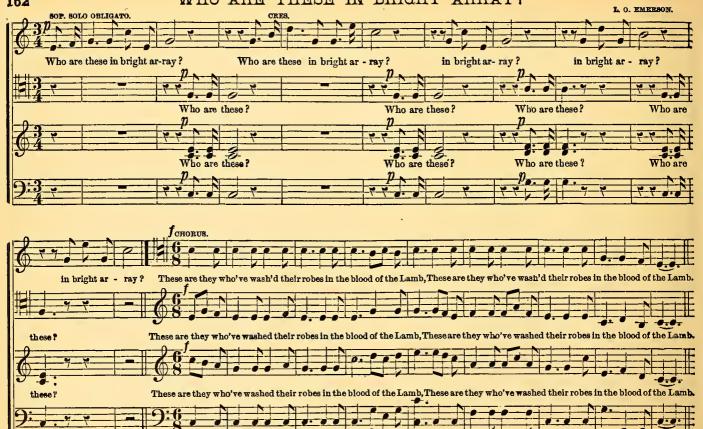




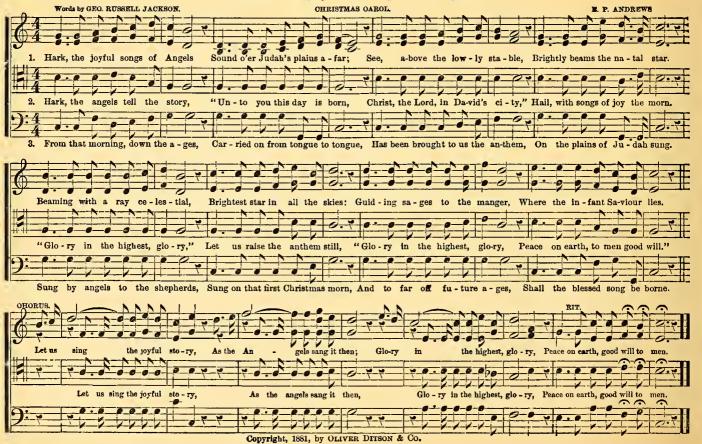


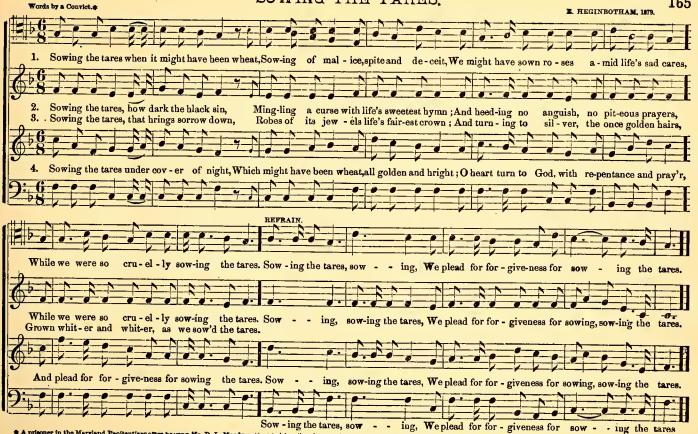








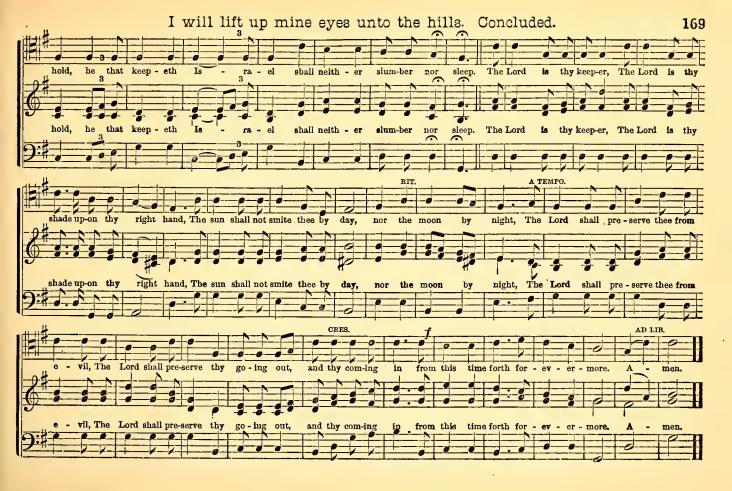




A prisoner in the Maryland Penitentiary after hearing Mr. D. L. Moody, retires to his cell and wrote the above words, and handed them to Mr. Moody, who had them read at the Maryland Institute the same day Copyright, 1881, by O. Dirson & Co.

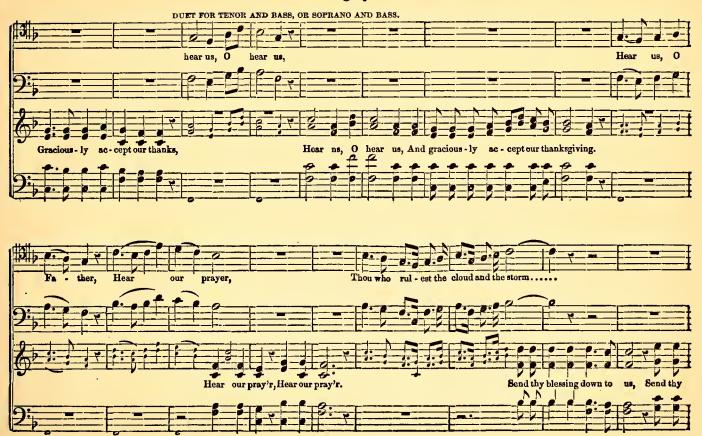






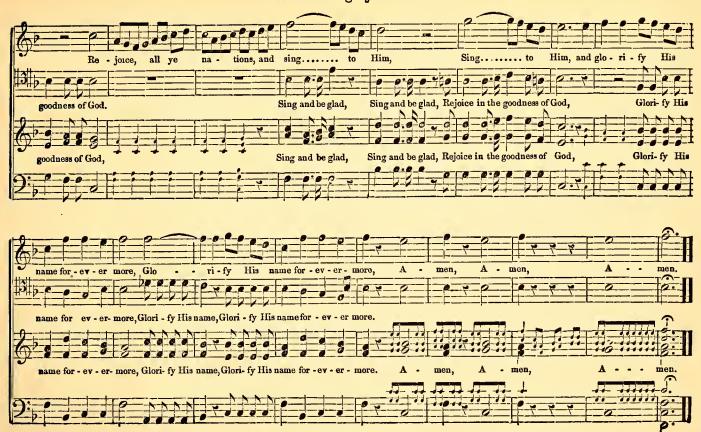


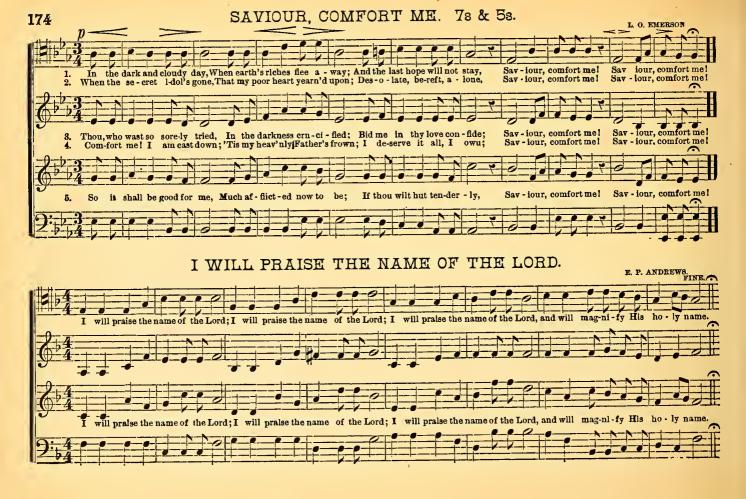
"O Father Almighty." Continued.



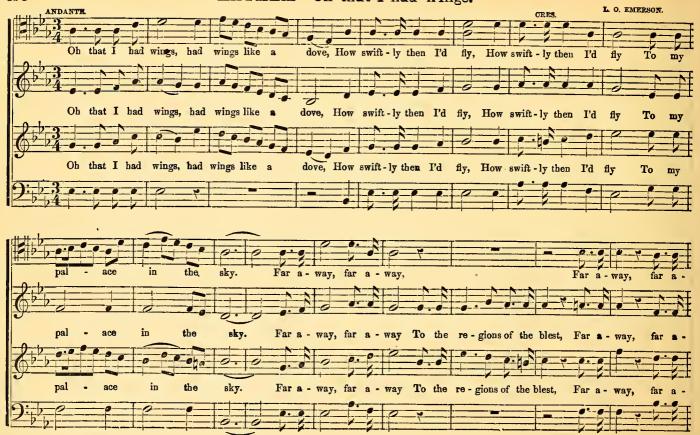






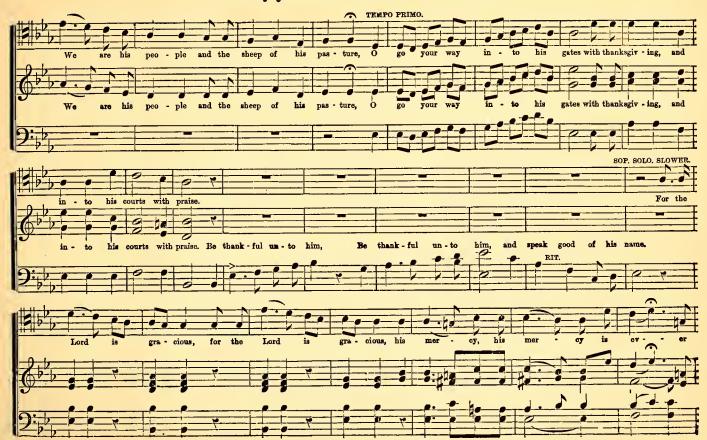


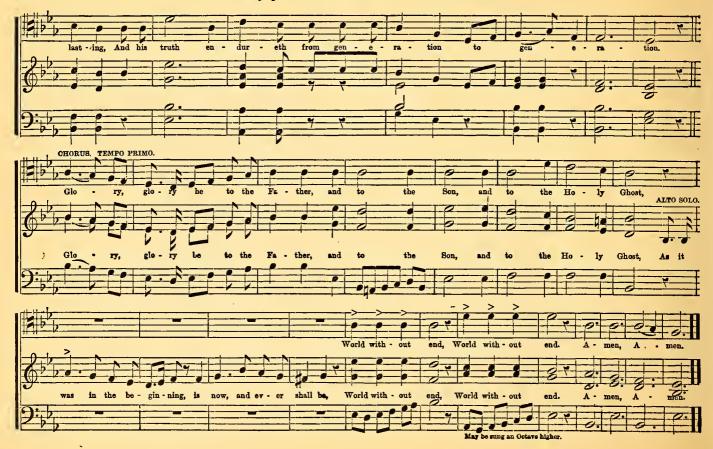


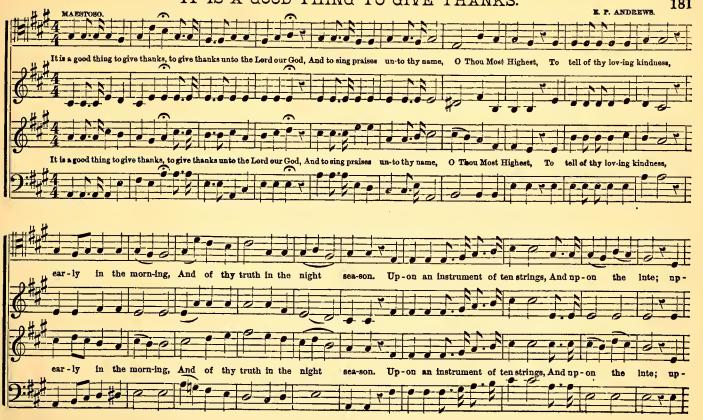




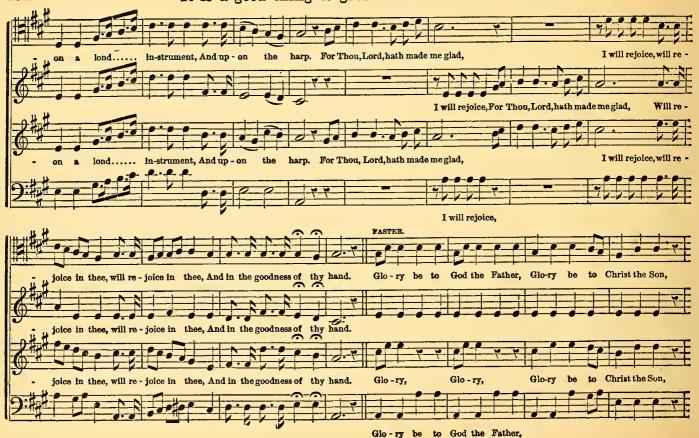


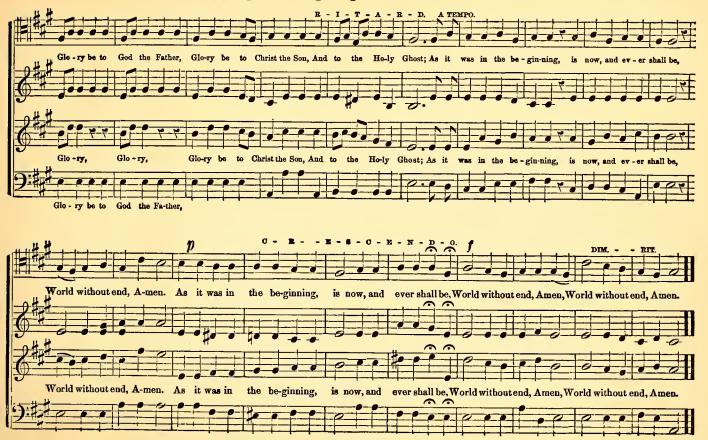


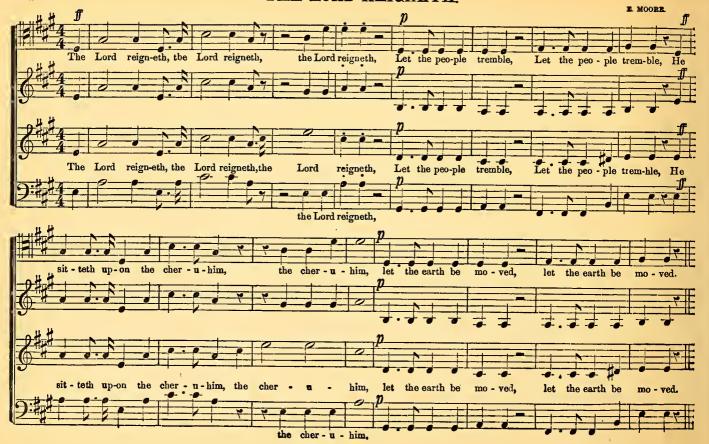




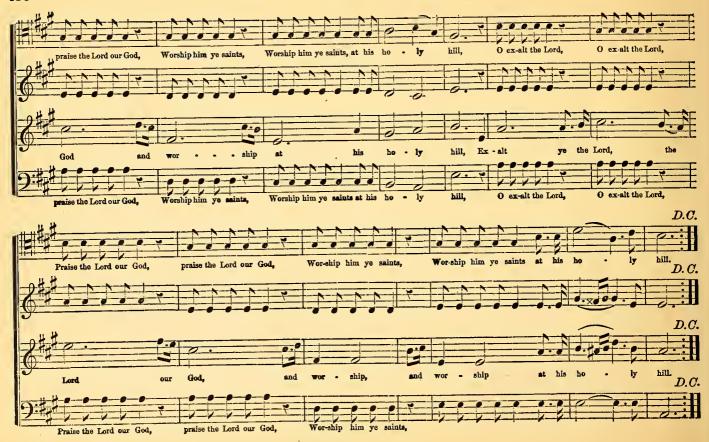
It is a good thing to give thanks. Continued.

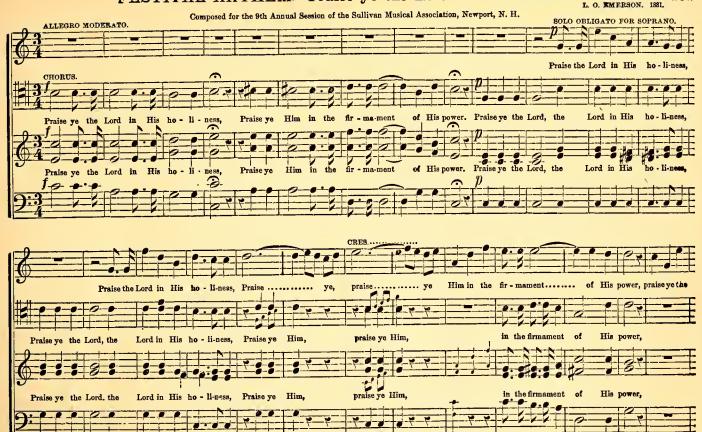




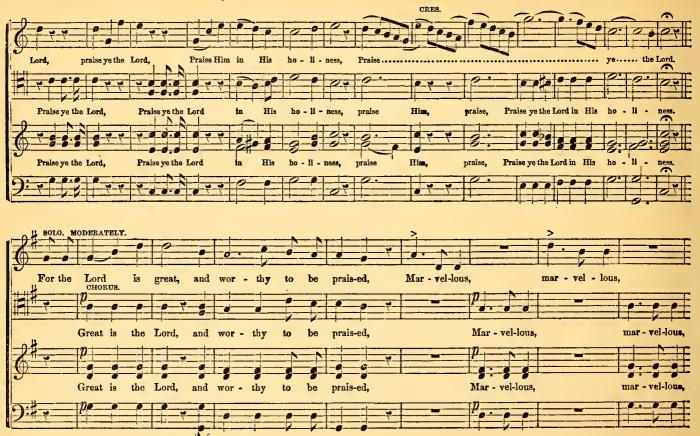


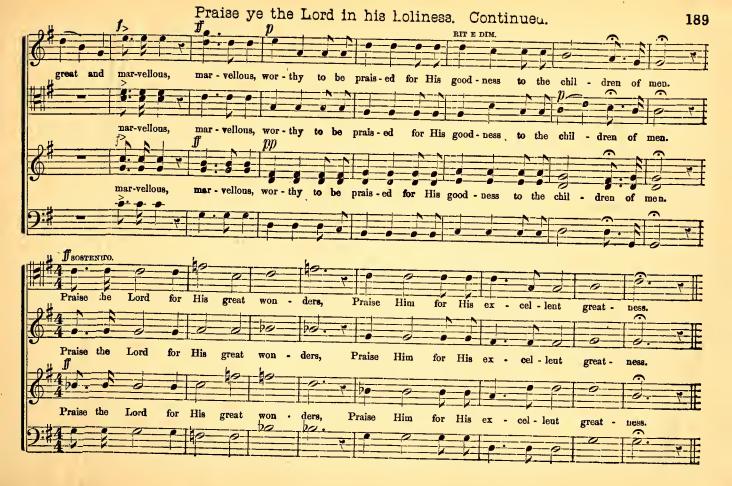


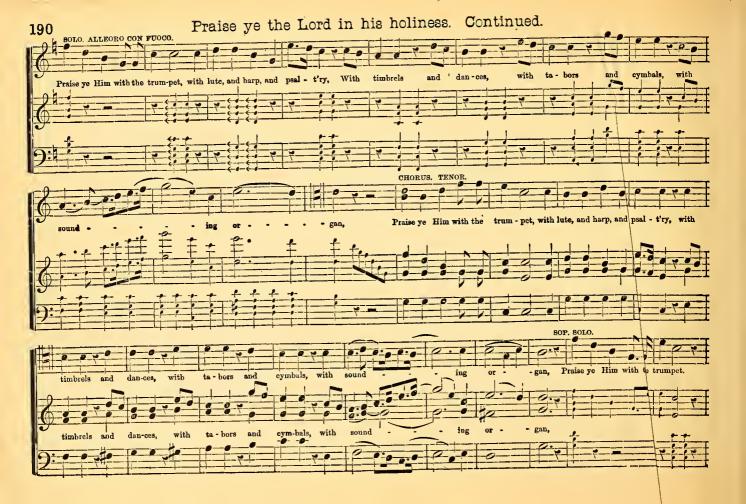


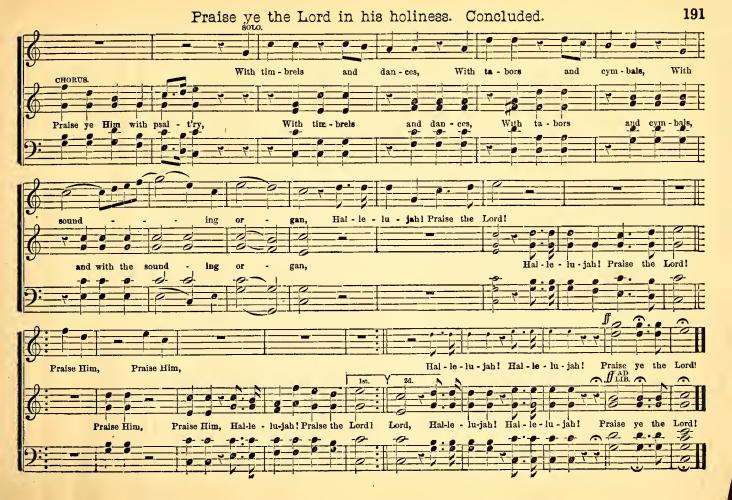


Praise ye the Lord in His holiness. Continued.









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